


ENZO CUCCHI







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ENZO CUCCHI

by Diane Waldman

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Front and back covers by Enzo Cucchi

Frontispiece: cat. no. 1 *I Can't Say It (Non lo posso
dire)*, 1979. Pencil and watercolor on paper, 11 3/4 x
15 3/4". Collection Klüser, Munich



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There's Something Holy Between the Hands (C'è del santo tra le mani). 1980
Charcoal on paper, 79¹⁵/₁₆ x 89³/₄"
Collection Anne Dayton, New York



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3
Holy Bread (Pane Santo). 1980
Charcoal on paper, 15 1/2 x 11 3/4"
Collection Peter Blum, New York



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Ferocious Drawing of 1980 (Disegno feroce del 1980) . 1980

Pencil on paper, 19¹/₄ x 15¹/₈"

Collection Solomon R. Guggenheim Museum, New York. Gift, Norman Dubrow, 1985

PREFACE AND ACKNOWLEDGMENTS

Enzo Cucchi came to the attention of the American art-public as a member of the so-called *transavanguardia*, but more meaningfully through the inclusion of his work in the Guggenheim exhibition *Italian Art Now: An American Perspective* curated by Diane Waldman in 1982. Since then, four years have passed and Cucchi's identity as a member of a group has been shed in favor of a clear and distinct personal style. It seems timely, therefore, to present his work at the Guggenheim Museum and to welcome him to his first American museum one-man show.

Logically enough, Diane Waldman is in charge of the present concentrated effort to introduce and interpret Cucchi's contribution, and it is due to her efforts that this ambitious exhibition and its accompanying catalogue have been completed. Cucchi, however, seems to have established an additional working

relationship during the extended germination period preceding the opening of his show when he came into contact with Frank Lloyd Wright's monument on Fifth Avenue. It was fascinating to observe the stimulus exerted by great architecture upon an artist for whom issues of spatial form constitute a central impetus. Not since Joseph Beuys was similarly captivated by the potentialities of the great spiral have we seen so close and fruitful an interplay between the artist's pictorial and plastic search and the Guggenheim's architecture.

The Enzo Cucchi show at the Guggenheim and the present catalogue have been supported by anonymous patrons to whom we are deeply grateful.

Thomas M. Messer, *Director*
The Solomon R. Guggenheim Foundation

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This exhibition and catalogue were realized with the assistance of many individuals and organizations. First and foremost I would like to thank the artist, whose enthusiasm and commitment have made this project a genuinely pleasurable one. I also wish to acknowledge the lenders for their extraordinary generosity and cooperation.

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D. W.



5

Untitled. 1980

Pastel and pencil on paper, $9\frac{7}{16} \times 12\frac{5}{8}$ "

Private Collection

6

following pages: *Terracotta Heads (Teste di terra cotta)*. 1980

Charcoal on paper mounted on canvas, $107\frac{1}{2} \times 232\frac{3}{4}$ ",

and terra-cotta sculpture, $11 \times 15 \times 12$ "

Collection Joshua Mack, Byram, Connecticut





CANZONE

Si possono stabilire cose profonde negli elementi materiali dell'opera. Si dice, di ragionare con la testa, è inutile. Allora si ragiona con il gomito (ancora) ma questo quando si affretta il passo "ritmo". I suoni delle cose. Ci sono tanti spiriti nell'aria e tante ombre sulle cose è l'arte che chiama e fa segno. Non può più in arte esplodere la vecchia bugia.

Ora in terra brucia e impasta l'aria a bocca chiusa cari amici, risuda tutta la gravità dell'Italia centrale.

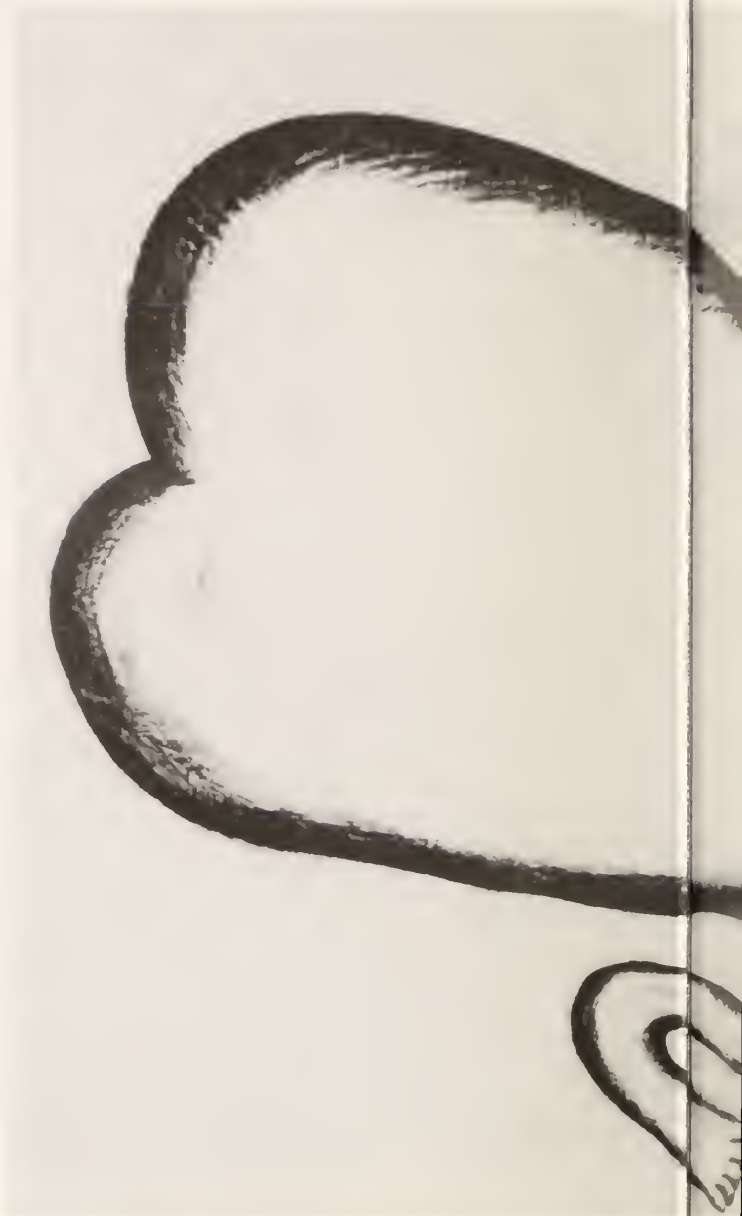
1979

CANZONE

One can establish profound things in the material components of the work. They say it is useless to reason with the head. Then we'll reason with the elbow (again), but only when we quicken our "rhythm" step. The sounds of things. There are many spirits in the air and many shadows on things, it is art that summons and beckons. The old lie can no longer burst into art.

Now on earth the whole gravity of central Italy, dear friends, burns and perspires and kneads the air with closed mouth.

1979





7
Man from the Marches (Uomo delle Marche) 1980
Pencil on paper mounted on canvas, 110¹/₄ x 196⁷/₈"
Courtesy Galerie Bruno Bischofberger, Zürich

ELEGY

*The smoke of Rome
wanders on
the legs of an ancient beast.
Our thousand year old
skeletons move along
noisily.*

*New York will hear us;
will see yet other dinosaurs
pushing their way on roof-tops?!
In the houses of Rome
One continues to breathe.*

Enzo Cucchi
Zürich, 1983

ENZO CUCCHI

by Diane Waldman

Enzo Cucchi's art is as provocative and as compelling as the ancient yet bustling city of Rome. His work embraces a culture in which tradition, custom and taste are bonded to the very fabric of everyday life. The pagan and religious legacies of his heritage, with their mysteries and legends, are mirrored in an art that speaks to us not only of the past but also of universal truths that are as relevant today as in earlier times. It is the specific identification with place and the view of history as a living entity that Cucchi has sought to express in his work. The continuum of past and present, of ancient culture and new and vital civilization that informs Italian life endows Cucchi's art with its extraordinary visionary power. For it is as a visionary, as a twentieth-century mystic, that Cucchi speaks to us.

The city of Ancona offers another aspect of Italy. It embodies the sea and the earth more directly than does Rome. Cucchi's studio and residence are located in the heart of the city; his work is based upon its particular texture, its dramatic light and shade, narrow hills and flat beaches, its location on the Adriatic, its position in relationship to other coastal cities and other cultures. Life in Ancona revolves around the port; its bustling harbor interjects a strong industrial presence into an ancient town. The city was founded in the fourth century B.C. by the Syracusans under the protection of Emperor Trajan. In the Middle Ages and the Renaissance it was an independent maritime republic. The principal town in the Marche, Ancona was built in the form of a Greek amphitheater. It is situated on the slopes of a rocky promontory that juts out

into the sea. Shaped like an elbow (the name is derived from the Greek *ankon*, or elbow), the town is sited so that the sun both rises from and sets into the sea. The spectacular shoreline, bounded by undulating hills and deep ravines, and the harbor, teeming with traffic (Ancona is the port of embarkation for Greece and Yugoslavia), combine to create a vivid amalgam of the old and the new. The dramatic configuration of the landscape and the busy life that revolves around the port are reflected in Cucchi's paintings; so too is the austerity that characterizes other elements of the city, such as the seamen's quarter and the narrow but commanding Romanesque church of Santa Maria della Piazza, which dates from the tenth century. Cucchi's paintings speak of the play of contrasts that is evident in the life of Ancona and the region of the Marche. But even more, they speak of the energy and vitality that impart to this particular area of Italy its unique and special characteristics.

Cucchi's work suppresses detail in favor of the larger reality, the elemental phenomena of nature and life. When an interviewer asked him about the painters he admired, Cucchi cited Masaccio, Caravaggio and El Greco as artists of truth and simplicity. He said:

Masaccio because of his calm and serenity, and because he gives me a great feeling of relief. The relief that comes from understanding that he had nothing in mind either—just two or three ideas that were always the same, and so banal, but so incredible and closely linked to the universe. Like the idea of putting a man in a standing position, which is what I do when I wake up in the morning—I mean I put my feet on the ground. What I'm saying is that they're very simple, true things. I mean if I look at Masaccio's crazy heads and his

incredible relationship with the universe, they're still natural, simple things. What interests me are these little everyday certainties.¹

Cucchi sees himself inextricably intertwined with his environment, yet his paintings depict this everyday world with a strange and urgent intensity. For him the act of getting up in the morning and planting one's feet on the earth is as miraculous and mysterious as the most momentous occurrence. Indeed, for Cucchi, the simple and the cataclysmic are part of a single grand design. Despite his references to events, his paintings are not narrative or descriptive. Rather they are concerned with the impact and the inner meaning of the image. As he explains:

...there's the astonishment of that image. It's like looking at a mountain. A mountain's really boring because it's static and always the same, but it's also incredible because of what it contains, and that creates a state of astonishment in you. When you see this mountain, it could be a problem of realism – you ask yourself if you should describe it or if the inner problem is more important. I believe that the inner problem is what matters, because what you see has already gone, and it's not so important to describe it – but there's a lot of painting that does just that. A train's derailed and straightaway there's a painter doing a picture of the derailed train, or an earthquake. Something always has to happen before you do something – which is just not true – in fact it's the exact opposite. But then it starts being a question of energy.²

Legend, which is integral to Cucchi's art, is part of his Italian heritage and the current artistic context. The Arte Povera movement, which emerged during the 1960s, is a recent embodiment of the traditional use of myth. The proponents of Arte Povera subscribed to an art that, according to the critic Germano

Celant, "...tends towards the pre-logical and pre-iconographic stage, towards elementary and spontaneous politics... towards the basic element... in life... and in behaviour."³ Jannis Kounellis, the Greek-born, Rome-based artist, incorporates live birds, plants, animals and human beings into his tableaux-vivants. While his work reflects Dada precedents, exploiting chance and improvisation, for example, it is preoccupied with the power and magic of myth, with sacred, primitive rites and rituals. The characteristics and sources of his performances and sculpture are many and complex; they reveal a deep concern with death, decay and despair and convey an ever-present sense of danger. In his work, the artist speaks eloquently with humble materials, mocks our unquestioning acceptance of ancient and modern culture, praises revolutionary thought and action and, in true Dada spirit, protests the established orders of art, society and politics.

Celant has defined Arte Povera as an art of self-discovery that is about life and experience and the redirection of that experience into a new but fluid order by the artist-chemist. American as well as European artists have been included under the rubric of Arte Povera. And although Arte Povera is most appropriately identified with the Italian sensibility, the sculptor who best personifies the artist-chemist and whom Cucchi admires is the German Joseph Beuys. Beuys, who saw himself as both receiver and disseminator of experience and thought, characterized his sculpture as follows:

My objects are to be seen as stimulants for the transformation of the idea of sculpture, or of art in general. They should provoke thoughts about what sculpture **can** be and how the concept of sculpting can be extended to the invisible materials used by everyone:

Thinking Forms –	how we mould our thoughts or
Spoken Forms –	how we shape our thoughts into words or
SOCIAL SCULPTURE –	how we mould and shape the world in which we live:
	Sculpture as an evolutionary process; everyone an artist.

That is why the nature of my sculpture is not fixed and finished. Processes continue in most of them: chemical reactions, fermentations, colour changes, decay, drying up. Everything is a **state of change**.⁴

The process of change inherent in Beuys's work is a metaphor for the ongoing process of life and the inevitability and finality of death. Beuys's studio was his world, his theater and the laboratory in which he manipulated commonplace, if highly unusual, materials and objects such as fat, felt, honey, gauze, chairs, sleds and Volkswagen buses and animals such as hares and coyotes. Here, and in the street, he acted as shaman, channeling the energy that flows from these materials and objects, transforming and giving them new meaning by altering their identities or by placing them in unusual contexts. The grimness of the work, the often repellent odors of the putrefying materials, the visceral imagery embody the idea of civilization laid waste,

and remind us of man's inhumanity. Although there is little here that suggests regeneration, in giving voice to his ideology of commitment to effecting social and political change, Beuys offered us the possibility of a new destiny. In his art he expressed his search for personal identity and challenged us to question our own personal and collective identities and our commitment to humanity.

In his paintings and drawings Cucchi presents us with a similarly bleak landscape but he uses the vehicle of myth, rather than action theater or tableau-vivant, to provide the context for this wasted land. And despite the aura of melancholy that pervades much of his work, the paintings and drawings are relieved by their sense of poetic urgency. Like the members of the Arte Povera movement, Cucchi seeks to recover a pre-logical, primordial stage in his work and to present his images in a simple, non-narrative form. But because his themes and images are ambiguous, they are subject to many interpretations. His work takes shape as a series of loosely connected episodes, linked but highly individual and complete in themselves. Like Beuys and Kounellis, Cucchi chooses to couch his imagery in metaphor. His work, like theirs, is concerned with ritual and myth and with the essence and substance of elemental life-forces. The feeling of death and decay that permeates the work of both Beuys and Kounellis is communicated in Cucchi's work as well. Although Cucchi may use such materials as burnt wood, however, he invokes these references primarily through his incisive choice of subjects that include fire and flame, his distortion of form and his acrid color and scabrous paint surfaces. The strange,

primitive half-human, half-animal beings that haunt his landscapes are either hunter or hunted, victor or victim. Yet within this brutal landscape of chaos and upheaval is often the promise of a phoenix that will rise from the ashes.

Cucchi's paintings and drawings are populated by prehistoric men, predatory beasts, severed heads, skulls, saints, fish, masks. Here man plants his feet on the earth, or dives into the sea and embarks on a momentous voyage which is uncharted and fraught with danger. In *A Fish on the Back of the Adriatic Sea*, 1980 (cat. no. 19), for example, a man plunges into the sea from the sky. Straddling his back is a fish, suggestive of the Adriatic. Cavorting off in the distance is a tiny dog. The painting is a paradigm of Cucchi's style of the early 1980s: forms are rendered simply and economically, color is brilliant and intense, drawing bold and direct. There is virtually no sense of illusionistic space; rather, shifts of scale are abrupt—space is as schematic as the rude figures and abrasive color. Although the work is a model of painterly economy, it is far from minimal in effect. Indeed, the reverse is true, for its impact is powerfully expressive. Moreover, *A Fish on the Back of the Adriatic Sea* calls to mind the art of Miró. Cucchi's dog, his foreshortened perspective and vibrant hues contain echoes of the master's imaginary landscapes, such as *The Tilled Field*, 1923–24 (fig. 1). Like Miró before him, Cucchi is able to encapsulate in a single image both the sense of specific place and time (in the Italian's case, the particular landscape around Ancona today) and a landscape that could exist elsewhere, at any time.

Cucchi's paintings and drawings yield little that is ingratiating. While it is not his intention to focus either on the purely painterly aspects of much twentieth-century art or on narrative, his work is dramatic and evocative, and it is about color, line and form. While he seeks the simple form or the bold color, it is not with the intention of cultivating perceptual phenomena, of merely presenting pure color for its own sake. But just as his work cannot be characterized as sensual or hedonistic in nature, neither is it deliberately primitivist. Cucchi's paintings are, instead, urgent statements impelled by the need to capture the essence of experience rather than to document it in all of its details. This is evident not only in the aforementioned *A Fish on the Back of the Adriatic Sea* but also in *A Painter's Earth Paintings*, 1980 (cat. no. 16). The intense red hues of the latter canvas at once recall Matisse's *The Red Studio*, 1911 (fig. 2). Matisse's painting, however, is an experience in pure color, as his saturated hue speaks to the viewer of the sensation of red as red. Cucchi, however, uses color to underscore the immediacy of the experience of landscape. His color is most important as a conveyor of mood and as a support for form; for him color and image are linked—together they function as a metaphor for primordial existence. In this respect the closest analogy with Cucchi's art is the painting of Clyfford Still.

Unlike Matisse, who luxuriated in opulent color, Still relished austerity. He restricted his palette to a few intense hues, most notably red, ochre, black and white. Although color for Still, as for Matisse, expressed emotion,



fig. 1 Joan Miró, *The Tilled Field*, 1923-24. Oil on canvas, 26 x 36 1/2"
Collection Solomon R. Guggenheim Museum, New York



fig. 2 Henri Matisse, *The Red Studio*, 1911. Oil on canvas, 71 1/4 x 86 1/4"
Collection, The Museum of Modern Art, New York. Mrs. Simon
Guggenheim Fund

for the American it functioned not merely as pure color but also to enhance the sensation of the awesome and mysterious forces at work in nature. Still's highly individualistic style is characterized by shapes with hooked and jagged contours, a repeated use of large areas of black that infer cavernous depths or the void, by sharp and dramatic contrasts between light and dark areas and positive and negative forms and by the thick skin of a heavily encrusted paint surface. His jagged forms appear to rend the very fabric of the canvas. Still expressed a harsh, often brutal but always majestic sense of nature in his monumental canvases. Like Barnett Newman and Mark Rothko, Still shared a commitment to the large canvas, the big image, vast expanses of space and intense color sequences. All three artists purified their art by purging it of decorative surface qualities and by ridding their canvases of complex relationships of color, form and structure. Color became volume, form, space, light in their work. Above all it became image. Having emptied their canvases of the irrelevant, they were able to express both the material reality of abstract painting and the incorporeal reality of the sublime. Painting for all of them was an act of revelation, of exaltation, an embodiment of universal truth. Painting was a religious and mystical experience.

The painting of Still, Rothko and Newman is the most recent embodiment of the concept of the sublime in American art. And although Cucchi's work is rooted in his Italian heritage, it can in many respects be seen as similar to this American vision, and in particular to Still's aesthetic. The materiality of paint and the physicality it confers on the canvas sur-

face are crucial to Cucchi's painting, as they are to Still's. Cucchi's direct method of applying paint and the way he builds up its surface are reminiscent of Still's approach. Cucchi diverges from Still, however, in the realm of imagery, for Still renounced with great finality all reference to recognizable subject matter, whether imagined or real. The heightened reality of the image, for Cucchi, on the other hand, would be diminished if such references were eliminated. Cucchi limits his palette, usually to primary and secondary colors, applying them to the canvas in their most highly saturated form. In works such as *A Fish on the Back of the Adriatic Sea*, red, red orange, blue, yellow and green predominate; often they are complemented by black and white. Frequently he slashes into the surface of his paint and interjects one or more vibrant color strokes to enhance a broad swath of color, much in the manner of Still. Cucchi's nervous, ragged line, his tense forms, the broad visual impact of his imagery, and his pantheistic approach to nature constitute other significant parallels to Still's art. Thus, despite their very different backgrounds, the two artists share a mystical vision of nature and a belief in its divine spirit.

For a clear appreciation of Cucchi's roots, his context and his ambition, one must turn to the precedent of medieval art, in particular to Italian painting, which at the end of the thirteenth century reached new and spectacular heights. It is fascinating to note that Giotto, like Cucchi in his own period, emerged at a time when the predominant painting styles of the era had lost much of their momentum, and when many cultural influences and great artis-



fig. 3 Giotto, *The Lamentation*, 1305-06. Fresco. Arena Chapel, Padua

tic changes abounded. Giotto was able to forge from disparate sources, such as neo-Byzantine style, which H. W. Janson characterized as “old-fashioned,”⁵ as well as Gothic style, a revolutionary art of intense emotional power. Cucchi, like his great predecessor, has been able to work in the mainstream while simultaneously recapturing and revitalizing earlier traditions; it is in this fusion of disparate sources that he has created his own unique style.

Giotto's *The Lamentation*, 1305-06, from the Arena Chapel in Padua (fig. 3), is a clear precursor of Cucchi's paintings and drawings. As Janson noted: “By creating a radically new kind of picture space, he had also sharpened his awareness of the picture surface.” He says also “Giotto... invites us to see the whole at one glance. His large, simple forms, the

strong grouping of his figures, the limited depth of his ‘stage,’ all these factors help to endow his scenes with an inner coherence such as we have never found before.”⁶ Giotto's imagery, the compressed and flattened space, the forceful, palpable presence of his figures and their foreshortened silhouettes are reflected in Cucchi's own works of the 1980s. In paintings and drawings such as *Untitled*, *Ferocious Tongues*, *Quickly the Gift of a Tempest* and *House of the Barbarians* of 1980 to 1982 (cat. nos. 9, 20, 27, 30), for example, Cucchi has paraphrased the stark simplicity of the imagery, the boulder-like forms of the crouching protagonists, the nervous, flickering figures of the angels, the play of dark and light. Like Giotto, Cucchi “invites us to see the whole at one glance.”

For some, the legends that constitute Giotto's narratives are no longer relevant in our era of nuclear confrontation. To Cucchi, however, who grew up surrounded by images of saints and martyrs, and in an atmosphere saturated with religion, they are both familiar and urgent forces, and thus his paintings are replete with themes of crucifixions and other martyrdoms. Numerous monuments in Ancona originated in antiquity and were rebuilt in the Middle Ages; a few date to the eighteenth century. The proportions of many of these churches are tall and narrow; they have a certain clumsy force that clearly sets them apart from their more elegant classic Renaissance counterparts. The churches are adorned with a variety of stone sculptures that are highly expressive and strangely powerful, if aesthetically unexceptional. Sculptures of nightmarish imagination, representing creatures that are half-human, half-beast, they comprise a vision of the Last Judgment and the Apocalypse that is reiterated in Cucchi's paintings. Indeed, Cucchi's art is an art of legend, for he seeks to re-create in his work the sense of the supernatural that informs Christian tales about the lives of the saints: the typical hero/saint of these stories lives a life of both beauty and pain, wherein destruction and death are followed by salvation and resurrection. The utter simplicity, the sense of mystery, and the magic of divine intervention that characterize such medieval stories find echoes in Cucchi's paintings.

Cucchi's haunted landscapes are not only peopled with the saints and strange mythical beings of Ancona's monuments, but they

also refer to the elemental forces of the surrounding environment. Such titles as *Under the Wind*, *Sigh of a Wave*, *The Mountain's Thought* (cat. nos. 22, 42, 73) indicate his feeling for nature, natural phenomena and the unearthly spirit that animates them. His paintings are expressions but not literal renditions of the sea, the farmlands, the hills around Ancona, timeless forms in which there exist the possibilities of rebirth and renewal. If Cucchi does not aspire to be an artist-alchemist in the realm of action-theater, he asserts his claim to the role of metaphysician in his paintings.

The more recent works represent certain significant departures from the earlier canvases. He continues to employ abrupt changes in scale and perspectival distortion. The palette remains restricted, the surface heavily textured. Now, however, space, which had been compressed and flattened in such earlier paintings as *A Fish on the Back of the Adriatic Sea*, opens out. In *Closer to the Gods*, *The Wind of the Black Roosters* and *Barbarian Landscape*, all 1983 (cat. nos. 35-37), and other recent pictures, high horizon lines or an absence of horizon lines create illusions of deep, cavernous space. Skulls, rising birds, flame-like forms, remote fortresses inhabit a ghostly, unearthly landscape. Here Cucchi creates a nether world, a night when spirits walk the earth. Pain, death, destruction are everywhere; life as we know it does not exist. This is a realm of unrelenting blackness; yet the utter torment of the vision provides a catharsis, cleansing and purifying by acknowledging the existence of the forces of evil.

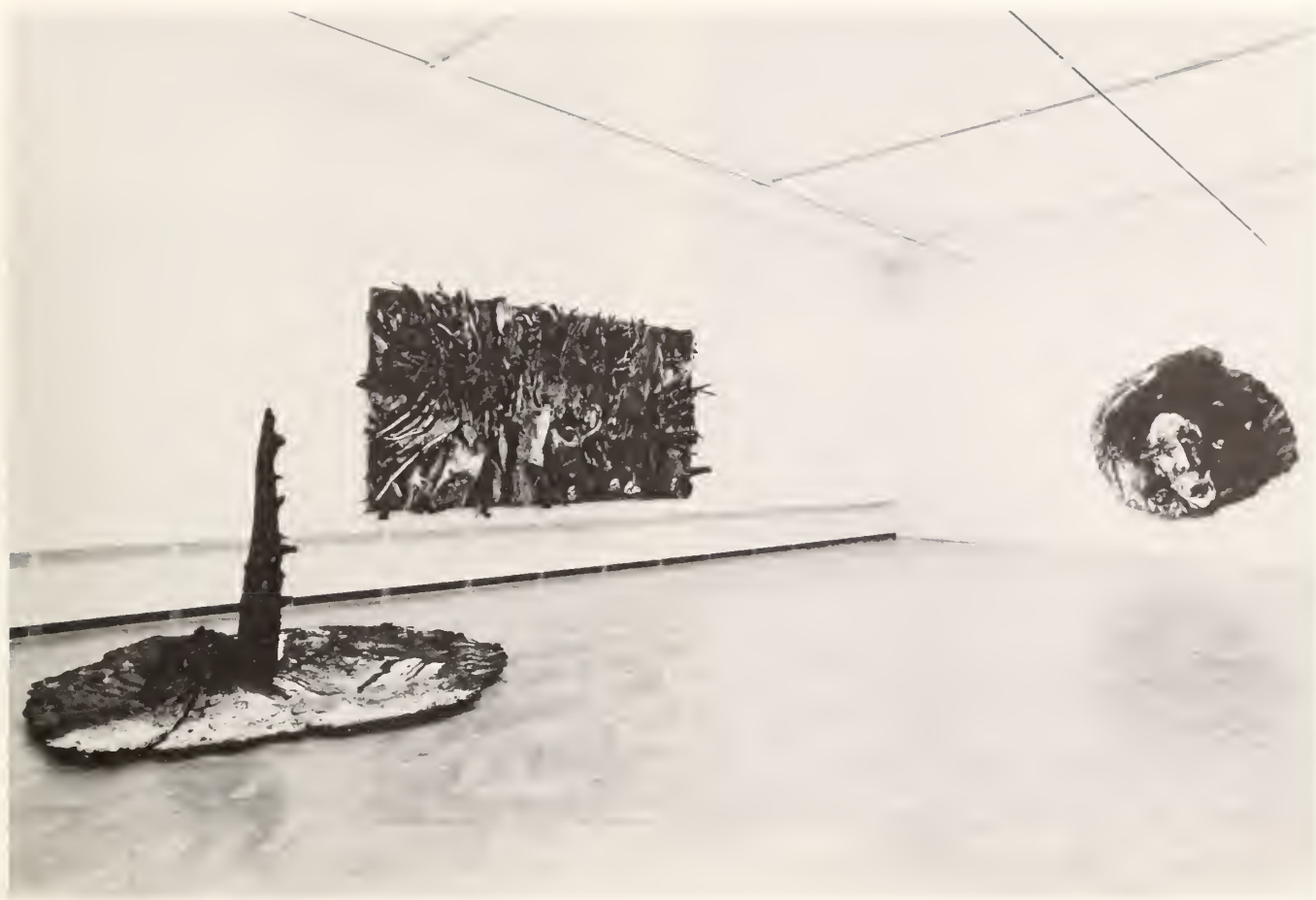


fig. 4 Installation view, *Enzo Cucchi: Giulio Cesare Roma*, Kunsthalle Basel, January 8-February 26, 1984

Cucchi's pressing need to use color, form and space allegorically is nowhere more evident than in the recent paintings. To convey his horrific view in these recent works he foregoes the vivid greens, reds, red oranges and blues of his earlier palette in favor of darker, dusky red oranges, murky browns, deep grays, blacks and whites that evoke charred flesh or burning land. Both the specific colors and the reduction of palette in the new works recall the usage of Beuys and Kounellis. Paradoxically, by narrowing the range of their palettes so radically, Cucchi, Beuys and Kounellis increase the power and expressiveness of their color. In order to enhance the power of his color Cucchi has introduced the element of light into some of his works—both literally, as in *A Painting of Precious Fires*, 1983 (cat. no. 34), where he has affixed a ring of neon tubing

to the canvas, and illusionistically. These light-filled tonal paintings are Caravaggesque in their saturation and chiaroscuro effect, but Cucchi emphasizes the canvas plane, setting up an intriguing play between solid and void, between chasm and flat surface.

Indeed, a tension between three-dimensional form and flat surface informs all of Cucchi's work, whether painting, relief or sculpture. Since the early 1980s he has experimented with the use of three-dimensional objects in drawings and paintings. The affixed objects in such works call attention to the surface but, more important, they endow the pieces with a palpable reality: they enter the actual world of the spectator. Certain pieces with three-dimensional elements are more object than painting (see, for example, his installation at the Kunsthalle Basel [fig. 4]). In some of the



fig. 5 Caravaggio, *The Crucifixion of St. Peter*, ca. 1600–01
Oil on canvas, 90 $\frac{5}{8}$ x 68 $\frac{5}{16}$ ". Cerasi Chapel, Church of
Santa Maria del Popolo, Rome



fig. 6 Caravaggio, *The Conversion of St. Paul*, ca. 1600–01
Oil on canvas, 90 $\frac{5}{8}$ x 68 $\frac{5}{16}$ ". Cerasi Chapel, Church of
Santa Maria del Popolo, Rome

most successful paintings and drawings of this kind, however, the affixed element is more fully integrated into the whole and serves to activate the entire composition.

Many of these works reflect the spirit of Caravaggio, whose paintings for Santa Maria del Popolo (figs. 5, 6), were an important inspiration for Cucchi. The beholders of Caravaggio's charged works are witnesses to miraculous events. Caravaggio's dramatic foreshortening, which is calculated to bring the image near to the viewer, is brutal and direct. This same brutality and directness is reflected in Cucchi's scorched and pitted surfaces and in the bent and twisted forms of his drawn and painted images and his three-dimensional objects. In addition, the flickering brushwork, sinuous forms, exalted emotionalism and boundless space of other

works of 1983 to 1984, such as *Closer to the Gods* and *Dance of the Mad Widows* (cat. nos. 35, 46) recall El Greco. In Caravaggio's and El Greco's celebrations of the mystical life of the spirit that surpasses temporal reality, Cucchi finds prototypes for his own expression. Thus in *Untitled*, 1985 (cat. no. 61), the image of a line of trucks taken from an old photograph takes on an altered reality; it assumes a significance equivalent to that of Cucchi's skulls, masks and flames, for its power and the sense of despair it expresses imbue it with an iconic presence at odds with its subject matter. It thus becomes an archetypal image, a symbol of the barren wasteland.

Cucchi's drawings share the visionary qualities of his paintings. The same imagery informs both the large-scale drawings, which exist as independent works, and the small

drawings, which function either as notations for paintings, or as pendants for his writing. Like the paintings, a drawing such as *Stone Flowers*, 1981 (cat. no. 11), speaks of both the specific topography of Italy and the forceful religious imagery of its heritage: the feet he depicts are used throughout his oeuvre as symbols of saints and martyrs and references to religious paintings of the Renaissance. The feet, like the other elements of his vocabulary, serve a formal as well as a symbolic role. As in the painting of Masaccio, they anchor the image to the plane. Even more importantly, they endow the drawings with an intense physicality. When the drawings are given titles, these titles, like those of the paintings, add levels of complexity to their subjects. The drawings and writings are linked in the way they capture the feeling of their themes through symbol and allusion. Even when the drawings are diminutive, they, like the writings, create whole worlds through their highly concentrated images and surprising juxtapositions.

At the time of the present writing, Cucchi is creating a complex of paintings, drawings and sculpture for the lower spaces of the Guggenheim. He sees the space of the Museum as affording him a unique opportunity: an

organic space for which he can make work that is itself organic. Bound together with this idea is the notion of his voyage from his ancient civilization to a new frontier in New York. His new works are the vehicle for this voyage. Another theme upon which he intends to touch is Paganini and through Paganini the subject of music in general: the High Gallery for Cucchi represents an organ, an enclosure and a grand space. He sees the arrangement of his works in this space as similar to the arrangement of the pipes of an organ. The colors he will use will be related to the colors in his most recent paintings: red browns and blacks offset by white. Many of the drawings that will accompany the installation are the notations for the concept. Surely, as his work proceeds, new subthemes will emerge.

Cucchi is the painter as seer, both demon and saint, possessor and possessed, he is at once the creator and subject of his tale. He is the painter as mad visionary (see cat. no. 24), participant in and witness to the nether world from which one can emerge after a ritual of fire and purification, to the realm of the sublime.

1. Giancarlo Politi and Helena Kontova, "Interview with Enzo Cucchi," *Flash Art* (International Edition), no. 114, November 1983, p. 16.

2. *Ibid.*, p. 13.

3. Germano Celant, *Art Povera*, New York and Washington, 1969, p. 230.

4. Quoted in Caroline Tisdall, *Joseph Beuys*, exh. cat., Solomon R. Guggenheim Museum, New York, 1979, p. 7.

5. H. W. Janson, *History of Art*, 3rd edition, New York, 1986, p. 341.

6. *Ibid.*, p. 344.





8
The War of the Regions (La guerra delle regioni). 1981
Charcoal on paper, 107½ x 169¼"
Collection Robert A. Rowan, Los Angeles



9

Untitled, 1981

Oil pastel on paper mounted on canvas, 108 x 73"
Courtesy Sperone Westwater, New York



10

Woman (Donna). 1981

Crayon and collage on paper, 109 x 129¹/₄ x 10¹/₂"

Courtesy Sperone Westwater, New York

CANZONE

Voi un pittore, parlare di arte in quel mondo, non solo, ma aver organizzato la bellezza di un altro mondo, da che mondo è mondo la pittura vede i sipari aprirsi... "Quando ci sarà una dichiarazione ufficiale a proposito della signora pittura surrealista, di quell'eccessiva baracca."

Dunque, di quell'albergo diurno per militari, con annessi piscina, sala da ballo, un bar due bar. La pittura è un guerriero, non ha bisogno di nulla. Un disegno fatto si comporta come se non fosse successo nulla oggi, anche se sta facendosi addosso. Una cosa d'arte tutto questo lo capisce e vive in conformità a questo.

1979

CANZONE

You, a painter, not only to speak of art in that world, but to have organized the beauty of another world, from time immemorial the art of painting has been witnessing the raising of curtains... "When there will be an official statement concerning mrs. surrealist painting, that exaggerated shanty."

Well then, about those public baths for servicemen, with a swimming pool, a dance hall, a bar, two bars. Painting is a warrior, it doesn't need anything. A finished drawing behaves as if nothing happened today, even though it's peeing in its pants. A thing of art understands all this and lives accordingly.

1979



11

Stone Flowers (I fiori di pietra). 1981
Charcoal and ink on paper, 11³/₄ x 15¹/₂"
Collection Peter Blum, New York

The pictures are like caves, like huge caves, horrible, frightening, full of doubts, and dark for all of us. All caves are full of fear, full of death, but out of this very death comes the possibility of inventing everything once again. There is nothing you cannot choose; anywhere will do, because every time you stretch your arm into a cave—they are all black and dark—, you pull out the same things as you would from the others, because they all carry the same things inside them. These are places that shelter presences, real presences, related to history, but not to history as memory, nor as some kind of storehouse, but rather as a reality that breathes out presences. It is a descent, an attempt to find a ground situated in the depths. It is like going into a jungle, or moving about in a desert without paying attention any longer to what is outside you. Art, right up to the last avant-garde, including even its most radical manifestations, has always paid attention to the exterior, if we take this to mean everything that is going on outside the jungle or desert. Today, on the other hand, we find ourselves up against

a cosmic, totally unparalleled existential condition. In my opinion the artist has never had to face such a strange situation created by circumstances, I am not sure if historic, or otherwise, but circumstances that, although enormously weak, have an importance that has never been examined before. We must, therefore, discover an idea of form that allows us, once again, to 'verticalise' our work and find a centre. Everything should be directed inwards. It is necessary to discover the internal movement of things. I feel that it is precisely here, in this very place that at present we have lost sight of, so extraordinarily weak, that we can find a condition of amazement, reinvention, desire, and, consequently, of reflection and discipline. Art should re-establish the relationship between small things, as some mystics and some weak saints have also done, however restricted their vision, but who today are of interest as the possible vehicles to articulate the kind of vision to which I have been referring. In sickness lies a new beginning. In weakness, the possibility of a new creation.



12

Holy Fish (Pesci Santi), 1978

Oil on wood, $3\frac{1}{16} \times 12\frac{3}{4}$ "

Courtesy Galerie Bruno Bischofberger, Zürich

13

Ancona Minor (Ancona Minore), 1978

Oil on canvas and metal can, $7\frac{1}{2} \times 32\frac{1}{16}$ "

Courtesy Galerie Bruno Bischofberger, Zürich



14

The Houses Go Backwards (Le case vanno indietro). 1979-80
Oil on canvas, 78³/₄ x 59¹/₁₆"
Courtesy Galerie Bruno Bischofberger, Zürich



15

Lion of the Seas (Leone dei mari). 1979-80

Oil on canvas, 83½ x 82"

Collection PaineWebber Group Inc.



16

A Painter's Earth Paintings (Quadri di terra di un pittore). 1980

Oil on canvas, 79¹/₄ x 86⁵/₈"

Collection Stedelijk Museum, Amsterdam



17
Stigmata (Le stimmate). 1980
Oil on canvas, 81⁷/₈ x 53¹/₈"
Private Collection, Rome



18

Heroic Voyage (Viaggio eroico). 1980
Oil on canvas with iron element, 105 x 43 1/4 x 4 1/2"
Collection Stedelijk Museum, Amsterdam



19

A Fish on the Back of the Adriatic Sea (Pesce in schiena del Mare Adriatico). 1980

Oil on canvas, 81 1/8 x 107 1/2"

Collection Marx, Berlin



20

Ferocious Tongues (Lingue feroci). 1980
Oil on canvas, 82½ x 99½"
Collection Stedelijk Museum, Amsterdam



21

Heroic Red Seas (Eroici mari rossi). 1981
Oil on canvas, 79½ x 102"
Courtesy Thomas Ammann, Zürich



22

Under the Wind (Sotto vento). 1981

Oil on canvas, 78³/₄ x 80³/₄"

Private Collection; Courtesy Galerie Bruno Bischofberger, Zürich



23

Great Heroic Voyage, of the Hunt and War
(*Grande viaggio eroico di caccia e di guerra*). 1981

Oil on canvas, 78 $\frac{3}{4}$ x 99 $\frac{5}{8}$ "

Private Collection



24

The Mad Painter (Il pittore matto). 1981-82

Oil on canvas, 119½ x 83¾"

Collection Solomon R. Guggenheim Museum, New York. Exxon Corporation Purchase Award
with additional funds contributed by The Junior Associates, 1982



25

The Headless Hero (L'eroe senza testa), 1981-82

Oil on canvas, 92½ x 80¾"

Collection Charlene Engelhard



26

Mediterranean Calvary (Calvario Mediterraneo). 1981-82

Oil on canvas, 83½ x 142½"

Collection Virginia Museum of Fine Arts. Gift of Sydney and Frances Lewis



27

Quickly the Gift of a Tempest (Presto il dono di una tempesta), 1981-82

Oil on canvas, 53 1/4 x 135 3/4"

Collection The Chateau Nursing Home, Bryn Mawr, Pennsylvania



28

Inebriated Fountain (Fontana ebbra). 1982
Oil on canvas, 117 x 84"
Collection Stedelijk Museum, Amsterdam



29

Barbarian Walks (Passeggiate barbare). 1982

Oil on canvas, 68 x 35"

Collection Elaine and Werner Dannheisser, New York



30

House of the Barbarians (La casa dei barbari). 1982

Oil on canvas, 120½ x 83½"

Collection Emily and Jerry Spiegel, Kings Point, New York



31

Glance of a Wounded Painting (Sguardo di un quadro ferito). 1983

Oil on canvas, 98⁷/₁₆ x 137¹³/₁₆"

Collection Musée National d'Art Moderne, Centre Georges Pompidou, Paris



32

It Happens to Black Flamed Pianos (Succede ai pianoforti di fiamme nere), 1983

Oil on canvas, 81½ x 114⅞/16"

Courtesy Galerie Bruno Bischofberger, Zürich



33

A Painting That Skims the Sea (Un quadro che sfiora il mare). 1983

Oil and wood on canvas, 78³/₈ x 114³/₁₆"

Collection Bruno Bischofberger, Zürich



34

A Painting of Precious Fires (Un quadro di fuochi preziosi). 1983

Oil on canvas with neon, 117¹/₄ x 153¹/₂"

Collection Gerald S. Elliott



35

Closer to the Gods (Più vicino agli Dei). 1983

Oil on canvas, 110¹/₄ x 141³/₄"

Private Collection, Zürich; Courtesy Galerie Bruno Bischofberger, Zürich



36

The Wind of the Black Roosters (Il vento dei galli neri). 1983

Oil on canvas, 117 x 156"

Collection Australian National Gallery, Canberra



37
Barbarian Landscape (Paesaggio barbaro). 1983
Oil on canvas, 118¹/₈ x 157¹/₂"
Collection Staatsgalerie Stuttgart



38

The Flourishing of the Black Roosters (La fioritura dei galli neri). 1983
Oil on canvas, 110³/₄ x 141¹/₈"
Collection Stedelijk Museum, Amsterdam



39
Barbarian Landscape (Paesaggio barbaro). 1983
Oil on canvas, 51 x 62³/₄"
Collection Angela Westwater, New York





40

The Days Must Be Laid on the Earth (I giorni devono essere stesi per terra). 1983

Oil on canvas with painted metal element, 48 x 248 x 10"

Collection, The Museum of Modern Art, New York. Mr. and Mrs. Sid R. Bass Fund



41

It's Necessary to Remove the Large Paintings from the Landscape
(*Bisogna togliere i grandi dipinti dal paesaggio*). 1983

Mixed media, 122 x 129^{15/16} x 51"

Courtesy Luhring, Augustine and Hodes Gallery, New York



42

Sigh of a Wave (Sospiro di un'onda). 1983
Oil on canvas, 118 1/8 x 157 1/2"

Courtesy Galerie Bruno Bischofberger, Zürich



43
Fear Goes for a Walk (La paura va a passeggio). 1983
Oil on canvas, 90⁹/₁₆ x 115"
Private Collection



44

Prehistoric Dawn (Alba preistorica). 1983
Oil on canvas with wood element, 59¹/₈ x 197⁵/₈"
Collection Stedelijk Museum, Amsterdam



45

The Houses Go Downhill (Le case vanno in discesa). 1983

Oil on canvas, 117 x 156"

Collection Anne and William Hokin, Chicago



46

Dance of the Mad Widows (Danza delle vedove matte). 1983-84

Oil on canvas, 94½ x 122½"

Emanuel Hoffmann-Stiftung, Museum für Gegenwartskunst, Basel



47

The Violets Flower Again (Sono tornate a fiorire le viole). 1983

Oil on wood, 122¹/₁₆ x 94¹/₂"

Collection Tsurukame Corporation, Nagoya, Japan



48

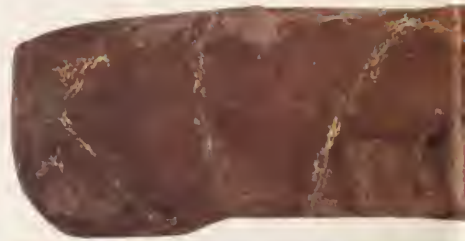
Drawings Live in Fear of the Earth (I disegni vivono nella paura della terra). 1983

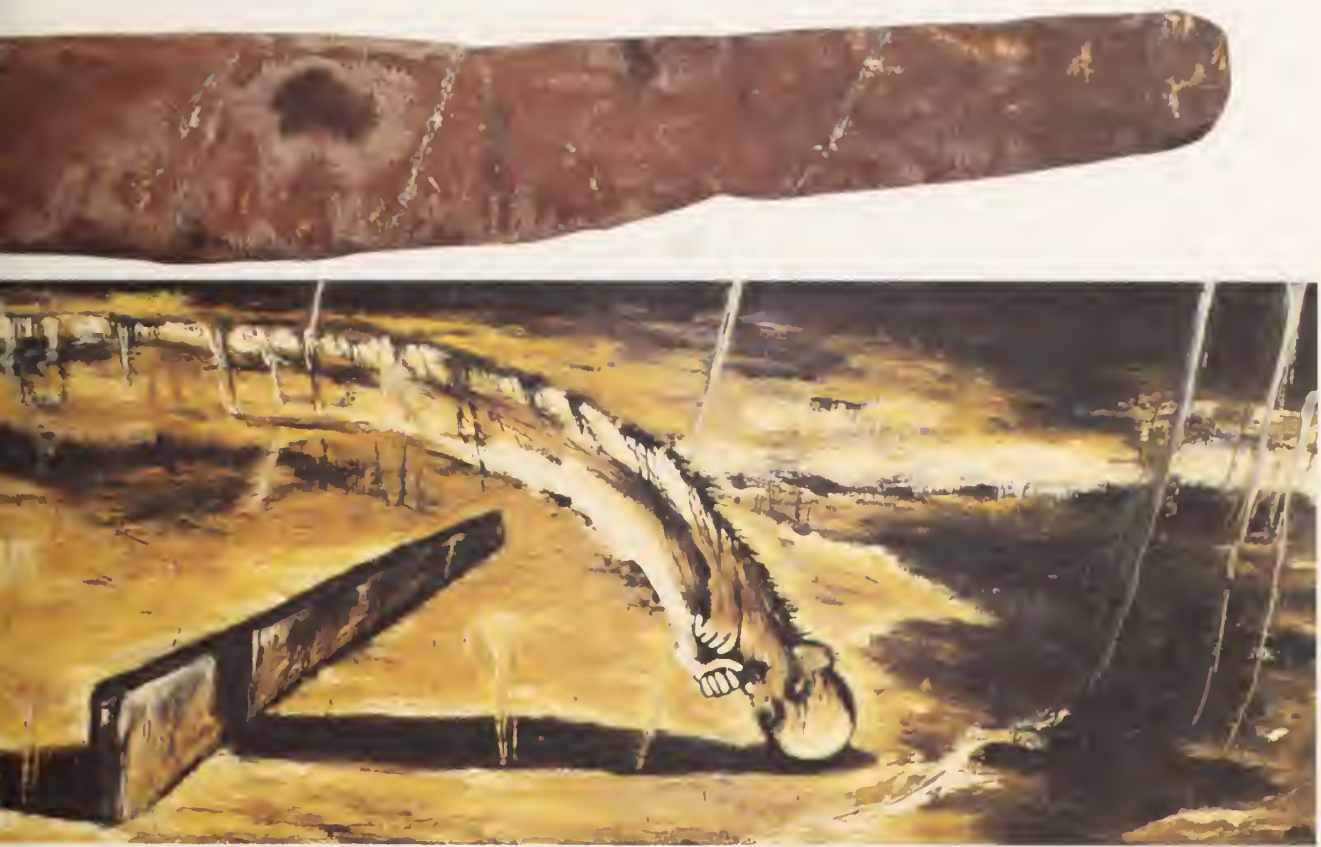
Oil on plastic with tree trunk, 78 $\frac{3}{4}$ x 133 $\frac{7}{8}$ x 133 $\frac{7}{8}$ "

Kunstmuseum Düsseldorf, proposed 1987 acquisition;

Courtesy Anthony d'Offay Gallery, London

*One picture selects another. This is the fate
that awaits all the pictures in the world.
Thought alone cannot sustain a painting if you
bring it next to another one. We can all stand
together at the bar, but you cannot put two pic-
tures together and leave them there indefinitely.
Sooner or later one will select the other.*





49

Vitebsk-Harar, 1984

Oil on canvas with iron element, 96 x 217 x 17"

Collection PaineWebber Group Inc.



50

Van Gogh Seated (Van Gogh's Chair) (Van Gogh seduto [La seggiola di Van Gogh]), 1984

Oil on canvas, 102³/₈ x 133⁷/₈"

Collection Stefan T. Edlis, Chicago

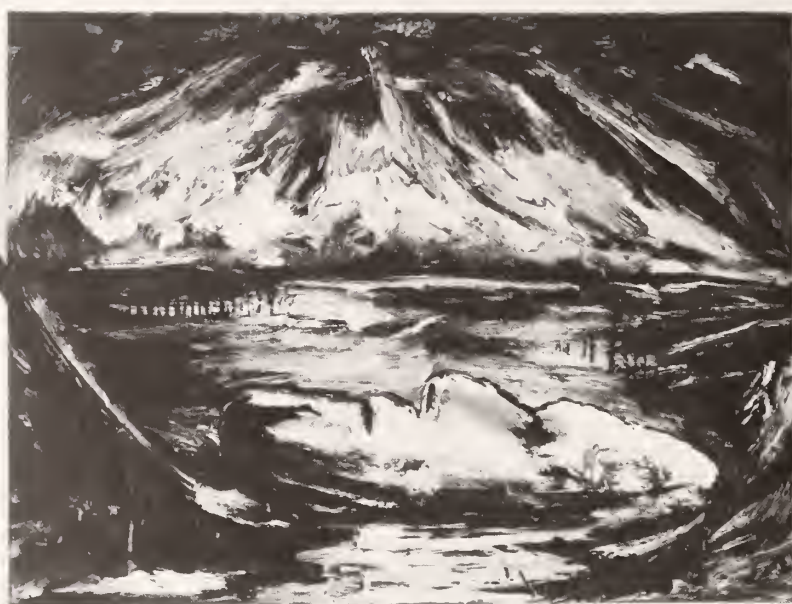


51

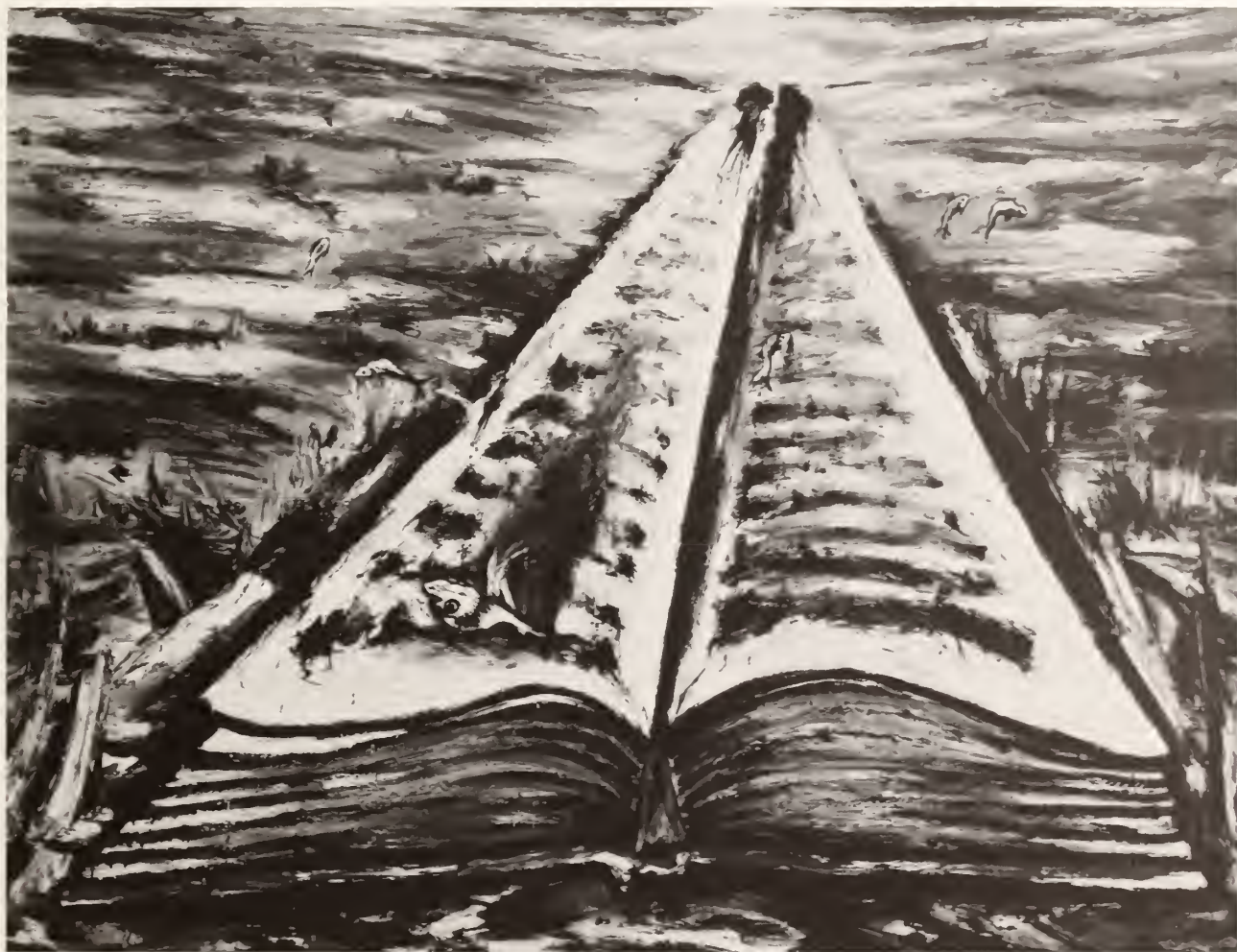
Vitebsk-Harar, 1984

Oil and polyurethane on canvas, 141 $\frac{3}{4}$ x 180 x 7 $\frac{3}{4}$ "

Courtesy Sperone Westwater, New York



52
Millenarian Thought (Pensiero millenario). 1984
Oil on canvas with branches, total 47 $\frac{1}{4}$ x 110"
Courtesy Quintana's Fine Art



53

Memory's Fish (Pesce della memoria), 1984

Oil on canvas, 118¹/₈ x 157¹/₂"

Courtesy Thomas Ammann, Zürich

54

following pages: *In 1984 a Millenarian Transport Begins to Move Through Prehistory*
(*Nel 1984 un millenario trasporto comincia a muoversi attraverso la preistoria*), 1984

Oil on canvas with flame, 53¹/₈ x 314¹/₁₆"

Courtesy Galerie Bruno Bischofberger, Zürich



38



55

Vitebsk-Harar, 1984

Oil and polyurethane on canvas, 128 x 11¹/₄", shown with mixed-media addition
Collection Gerald S. Elliott





56
Afternoon of the Little Creatures (Pomeriggio degli esserini). 1984
Oil on canvas, 102³/₈ x 133⁷/₈"
Courtesy Akira Ikeda Gallery



57

Swollen Day (Giorno gonfio). 1985

Oil on canvas mounted on wood, 118¹/₈ x 70⁷/₈"

Courtesy Sperone Westwater, New York



58

Arthur Rimbaud in Harar (Arthur Rimbaud au Harar). 1985

Oil and iron on canvas, 106⁵/₁₆ x 126"

Courtesy Galerie Daniel Templon, Paris



59
Untitled. 1984-85
Oil and pencil on canvas, 110 x 126"
Collection Eric Syz, Geneva



60

Untitled, 1985

Oil on canvas, 110 x 145"

Collection Elaine and Werner Dannheisser, New York



61

Untitled, 1985

Oil and iron on canvas, 108 1/4 x 189"
Courtesy Galerie Bernd Klüser, Munich



62

Untitled. 1985

Oil on canvas, 31 1/2 x 157 1/2"

Courtesy Anthony d'Offay Gallery, London

63

Untitled. 1985

Dry pigment in cement, 47 1/4 x 157 1/2"

Courtesy Galerie Beyeler, Basel



64

Untitled, 1985

Oil and iron on canvas, 59 x 137³/₄"
Collection Peter Blum, New York



65

The House Flies Above a Sky (Vola la casa sopra un cielo). 1985
Oil and iron on canvas, 59 x 137³/₄"
Collection Achille and Ida Maramotti, Castello di Albinea, Italy



66

Untitled. 1985

Oil and iron on canvas, 59 x 137³/₄"

Collection Verena and Bernd Klüser, Munich



67

Untitled. 1985

Oil on canvas, 110¹/₄ x 133⁷/₈"

Courtesy Anthony d'Offay Gallery, London



68

Untitled, 1985

Oil on canvas, 110¹/₄ x 133⁷/₈"

Courtesy Galerie Bernd Klüser, Munich



69

Untitled, 1985

Oil on canvas, 110¹/₄ x 133⁷/₈"

Collection Fundació Caixa de Pensions, Barcelona



70

Untitled. 1985

Oil and iron on canvas, 104 x 152"

Collection Louisiana Museum of Modern Art, Humlebaek, Denmark



71

Untitled. 1985

Varnish on iron with oxidized areas, 110¹/₄ x 133⁷/₈"
Collection Fundació Caixa de Pensions, Barcelona

There is something in painting that I have never been able to stand: the material. It is like a prostitute, or like the medicine you had to take, but did not like, as a child. However you look at it, it is intolerable, but unfortunately I feel the need, the obsessive need, to use it to produce something that surprises me. You should not trust a painter who tells you that he loves painting, that he enjoys working with his material. Whoever tells you this is not even a painter, he is merely an infiltrator into a weak vision.

ALBERGO

La pittura è giunta a noi sulle invalicabili lagune del mare mediterraneo. Isolata in prima fila, è rimasta estranea in questi ultimi tempi all'incantevole cerimonia delle cose?...

Queste cose sono ancora le sue 'vergini', degne di albergare i suoi miracoli, di custodire i suoi colori, i suoi sapori. Tocca ai pittori di ergersi doricamente, tenere d'occhio il vivo bagliore del raggio che sgorga continuamente verso le lagune del mare mediterraneo.

Vedova... ci si era dimenticati per un po', non per sempre, misteri, colori, luce, fantasmi, ombre e forme. Non si può tollerare che la pittura si acceddi in mezzo a questo gusto borghese... io sono bella, bella, stordita, mirabile, raggianti d'ignota fiducia. Sulle colline, lungo le rive del mare, in questa culla mediterranea, i pittori hanno selezionato per secoli questo gusto per l'arte che illumina il mondo di immagini, hanno rappresentato uomini, animali, lupi, capre di montagna, boschi. "I pittori pensano che gli animali non si possano rappresentare in fuga perché sembrano attratti dalle pitture." Pittori dell'Europa antica penetrano

nelle regioni di questi luoghi, viaggiano e consumano al fresco, al secco, al cotto. Ogni giorno un quadro 'esplode per il mondo' e su queste coste un sentimento sale e scende tra i flutti senza spostarsi, continua ad ondeggiare ed infrangersi per la terra.

Non cambierà direzione.

Occorre che tutte le pitture del mondo siano vicine l'una all'altra, unite in un cannibalismo cosmico e non stilistico. Una pittura che arriva dentro il suo tempo, si contrae, si emoziona, è attratta da una sorta di 'gemella' che si trova lì, nelle vicinanze.

Dentro il mondo, giorno dopo giorno, per placare le tempeste, catastrofi e terremoti, si dice che un tempo i pittori... navigatori versassero immagini... per stabilire una rotta; è un lavoro difficile, un complicato movimento di sentimenti. Tutta l'arte è prodotta dal vento di queste onde. La pittura vuole vedere tutta la terra.

1983

HOTEL

Painting has come to us over the impassable lagoons of the Mediterranean Sea. All alone in the first row, has it recently remained estranged from the wonderful ceremony of things? There still are the "virgins," worthy of giving shelter to its miracles, of guarding its colors, its flavors. It is the painters' duty to stand up straight, as classic Dorian heroes, and to keep watch on the bright glow that pours forth continuously toward the Mediterranean lagoons.

A widow... we had forgotten for a while, not forever, the mysteries, the colors, the light, the specters, the shadows, the shapes. We can't allow painting to go blind in all this bourgeois taste... I am beautiful, beautiful, dazzled, wonderful, radiating a mysterious confidence. On the hills, along the seashore, in this Mediterranean cradle, for centuries the painters have been filtering this taste for an art that illuminates the world with images, and have depicted men, animals, wolves, mountain goats, the woods. Painters think that animals in flight cannot be portrayed because they seem to be attracted to the picture. The painters of ancient Europe penetrate into these regions, they travel

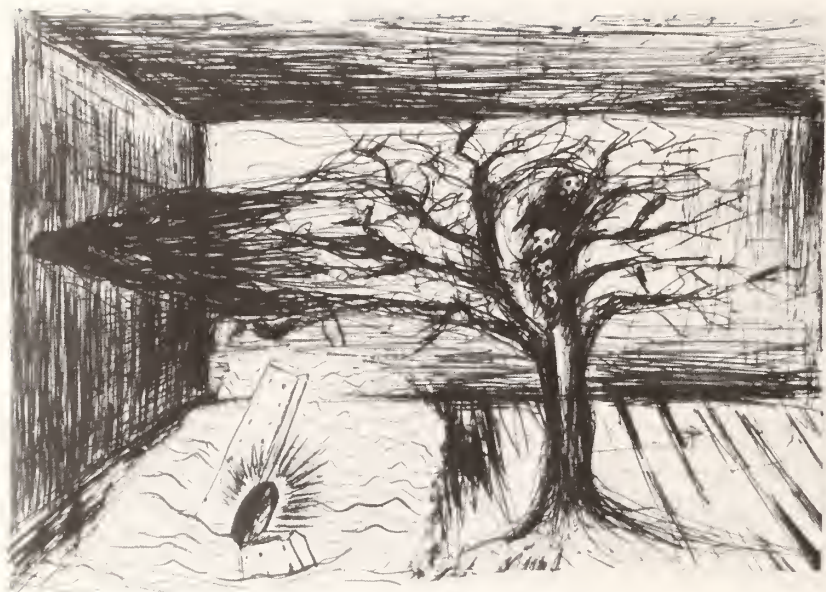
and they consume, in a thousand ways, the fresh, the dry, the cooked. Every day, a painting "bursts into the world," and on these coasts a feeling rushes up and down the waves without shifting away, it keeps on rolling and breaking onto the shore.

It will not change direction.

All the paintings in the world should come together, near each other, united in a cosmic and non-stylistic cannibalism. A painting that comes into its time becomes contracted, gets emotional, feels drawn toward its "twin" that lives there, nearby.

Inside the world, day after day, in order to calm down storms, catastrophies and earthquakes, they say that once upon a time painters... sailors would pour out images... to set the ship's course; it is a difficult work, a complicated motion of feelings. All art is generated by the wind of these waves. Painting wants to see all of the earth.

1983



72

Untitled, 1981

Ink and collage on paper, 4 1/4 x 6"

Collection Mary Sharp Cronson, New York



73

The Mountain's Thought (Il pensiero della montagna). 1982
Oil and mixed media on paper, 108¹/₄ x 137¹³/₁₆"
Courtesy Galerie Bruno Bischofberger, Zürich



74

A Dark Image (Un'immagine oscura), 1982

Aquatint, 47 $\frac{1}{4}$ x 69 $\frac{1}{4}$ "

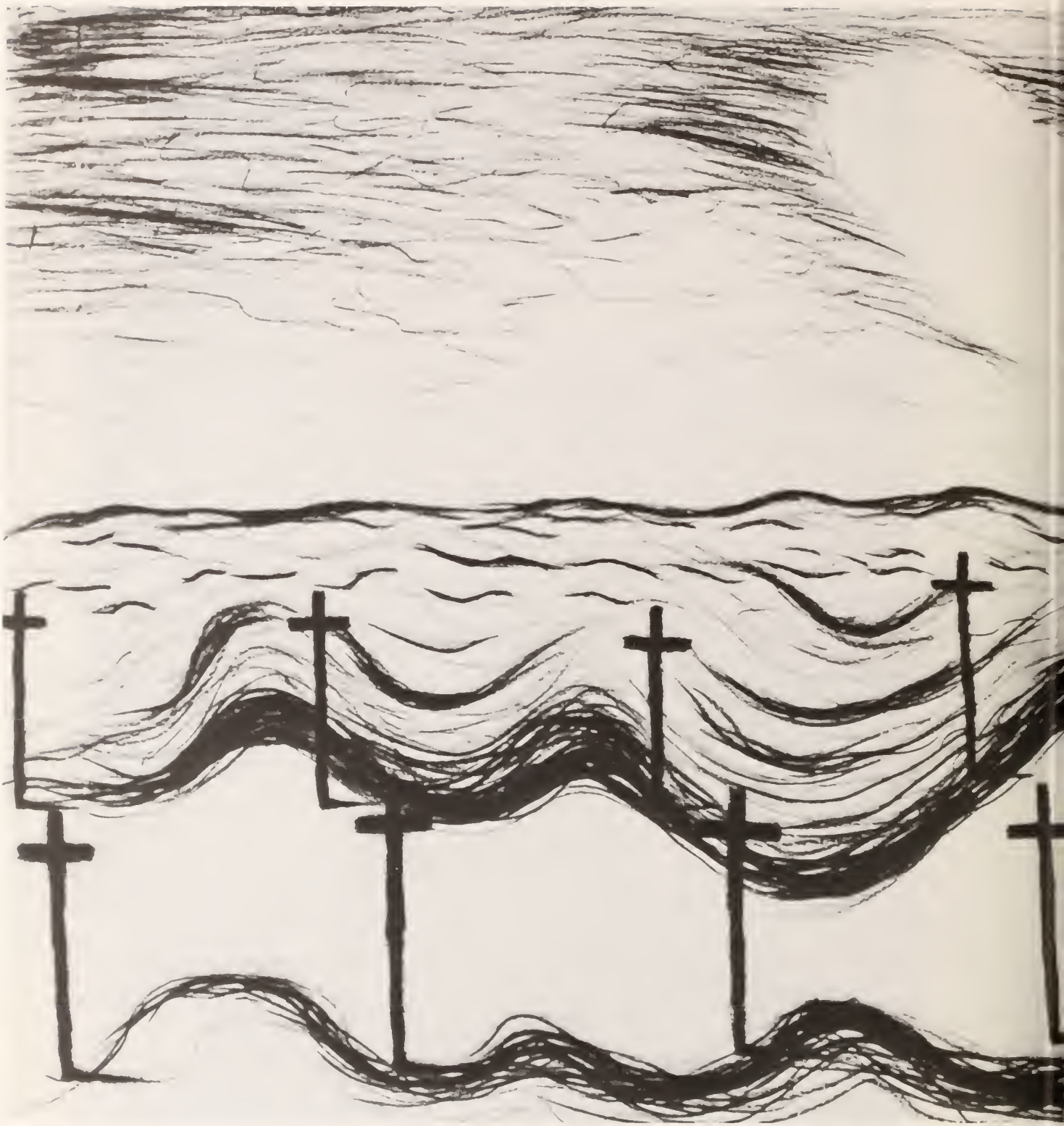
From edition of 36

Courtesy Peter Blum Edition, New York



75

All the Mountains are Holy (Study for Ferocious Image)
(*Tutte le montagne sono sante [Studio per Immagine feroce]*). 1980
Charcoal and crayon on paper, 12½ x 17¼"
Collection Peter Blum, New York



76

Mysterious Breath (Respiro misterioso), 1982

Charcoal on paper, 78 $\frac{3}{4}$ x 137 $\frac{1}{16}$ "

Private Collection, Berlin; Courtesy Galerie Bruno Bischofberger, Zürich





77

Untitled, 1983

Ink, gouache and watercolor on paper, 12⁵/₈ x 8⁷/₁₆"
Collection Franz Meyer, Basel



78

Untitled, 1983

Pencil and watercolor on paper, 17¹/₄ x 12¹/₂"
Private Collection, Basel



79
Untitled, 1983
Pencil and charcoal on paper, 12 1/2 x 17 1/4"
Collection Judith Ammann



80

Life is Frightened (La vita è spaventata). 1983
Watercolor and ink on paper, 9¹/₈ x 12⁷/₈"
Collection Klüser, Munich



81

Thoughts Are Still Arriving (I pensieri arrivano ancora). 1983

Watercolor and ink on paper, 13 x 9 1/8"

Collection Klüser, Munich



82

The Lullaby of the Earth (La ninna-nanna della terra). 1983
Watercolor and pencil on paper, 14³/₄ x 11"
Collection Tsurukame Corporation, Nagoya, Japan



83
Untitled. 1983
Charcoal on paper, 10⁷/₈ x 15⁵/₈"
Private Collection, Basel



84

Gods and Heroes (Dei ed eroi). 1983

Graphite, ink and paper collage on paper, 25 x 19 1/8"

Collection Mary Sharp Cronson, New York



85

Untitled. 1983

Gouache and collage on paper, 9^{7/16} x 11^{13/16}"

Private Collection



86
Vitebsk-Harar, 1984
Ink on paper, 10 x 7"
Private Collection



87

Vitebsk-Harar. 1984

Ink on paper, 9½ x 5½"

Collection Joshua Mack, Byram, Connecticut



88

Harar, 1984

Ink on paper, 7 $\frac{1}{16}$ x 8"

Collection Anne and William Hokin, Chicago

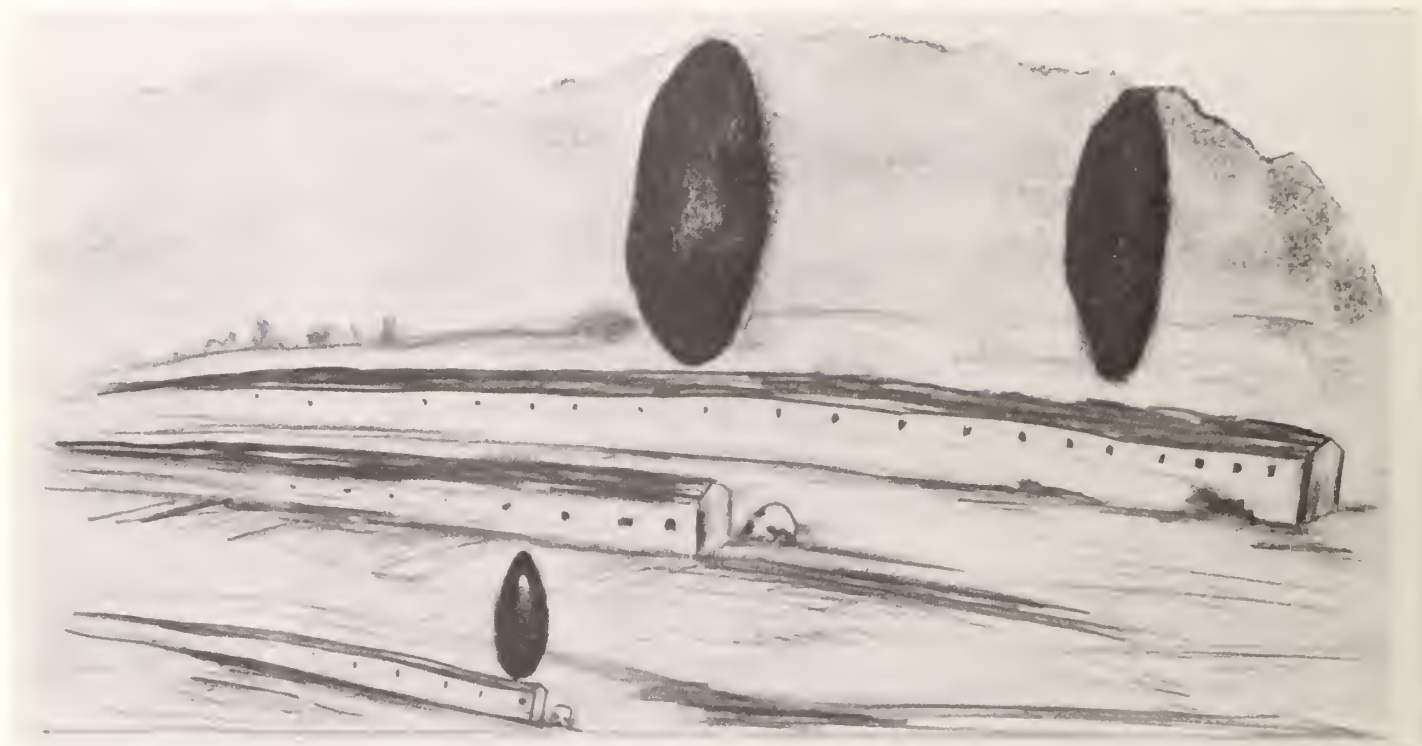


89

Poison of the Sculptures (Il veleno delle sculture). 1984

Ink on paper, 8 5/8 x 7 7/8"

Collection Klüser, Munich

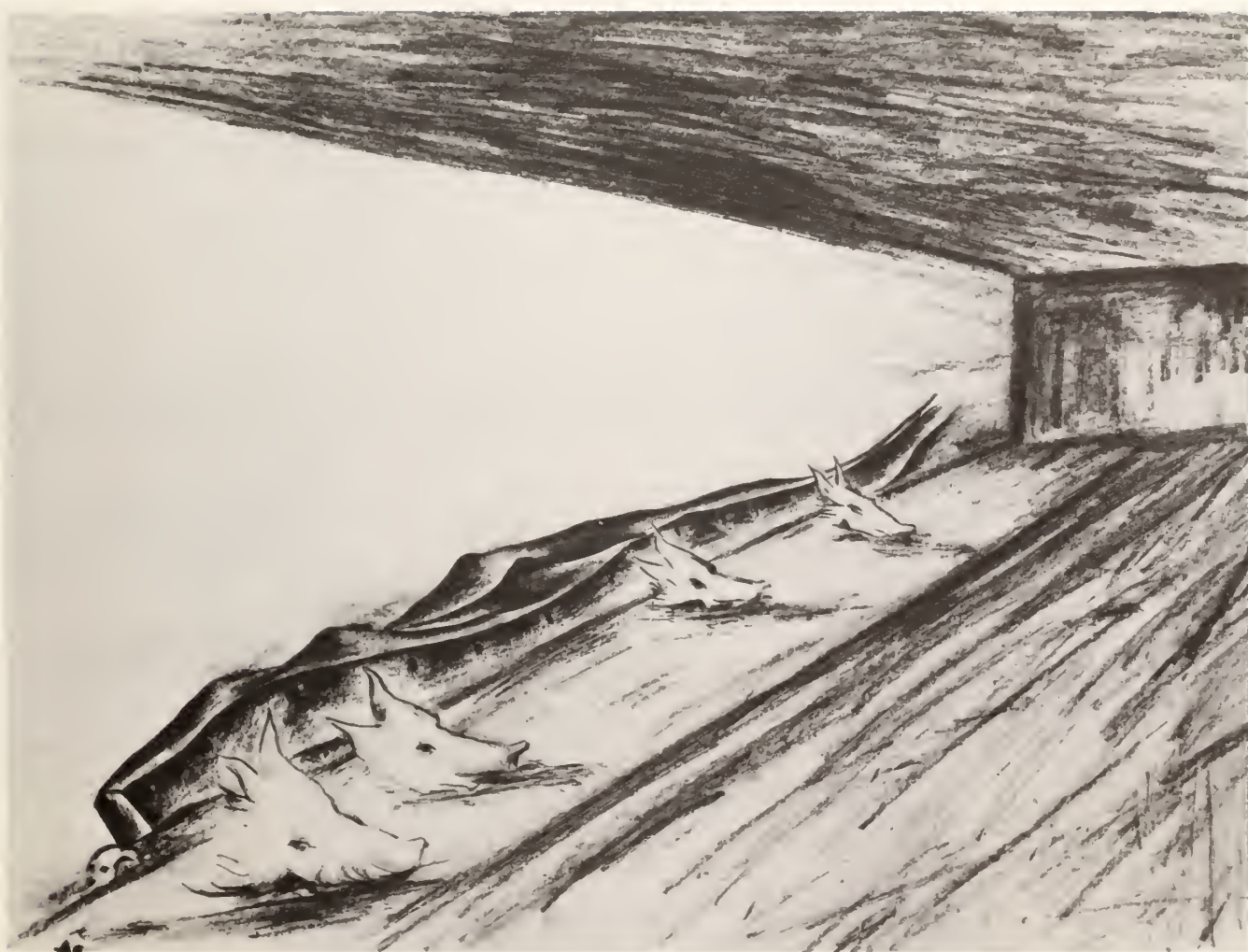


90

Untitled, 1984

Pencil and crayon on paper, 9 3/4 x 18 7/8"

Private Collection



91

Untitled. 1984

Crayon and pencil on paper, 14¹/₈ x 19"

Collection Jerome Lyle and Phyllis Rappaport



92

Untitled, 1984

Pencil, crayon and watercolor on paper, 10³/₈ x 8¹/₂"

Private Collection



93

Preacher Fish (Pesce predicatore), 1984
Crayon and pencil on paper, 7 1/2 x 14 3/4"
Collection Joshua Mack, Byram, Connecticut

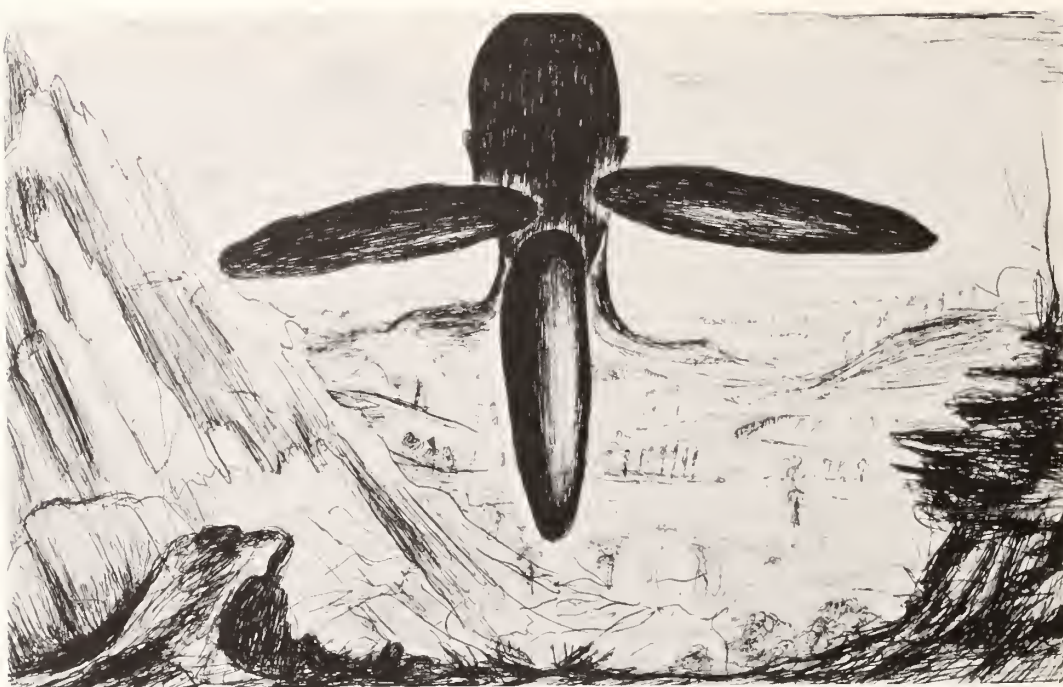


94

Untitled. 1984

Ink on paper, 4 drawings, each 6 1/4 x 9 3/8"
 Private Collection, Munich





95

Untitled. 1984-85

Ink on paper, 4 $\frac{1}{2}$ x 6 $\frac{7}{8}$ "

Kunstmuseum Düsseldorf

96

Untitled. 1984-85

Ink on paper, 5 $\frac{1}{2}$ x 8 $\frac{5}{8}$ "

Courtesy Galerie Rudolf Zwirner, Cologne



97

Untitled. 1984-85

Pencil and charcoal on paper, 6 $\frac{1}{4}$ x 8 $\frac{9}{16}$ "

Collection Daniel and Danielle Varenne

SOLCHI D'EUROPA

Tutti i tetti e camini delle piazze sono "frontiere": al di là c'è il carattere della storia, dentro le piazze c'è l'immagine: i camini sono il materiale di questo viaggio del tempo e della gente.

1985



98

Untitled. 1984-85

Pencil and charcoal on paper, 3⁷/₈ x 16⁷/₈"
Kunstmuseum Düsseldorf

FURROWS OF EUROPE

All the roofs and all the chimneys of the town-squares are a "frontier": there is the character of history beyond the squares, and inside them there is the image: the chimneys are the material of this journey of time and people.

1985





99

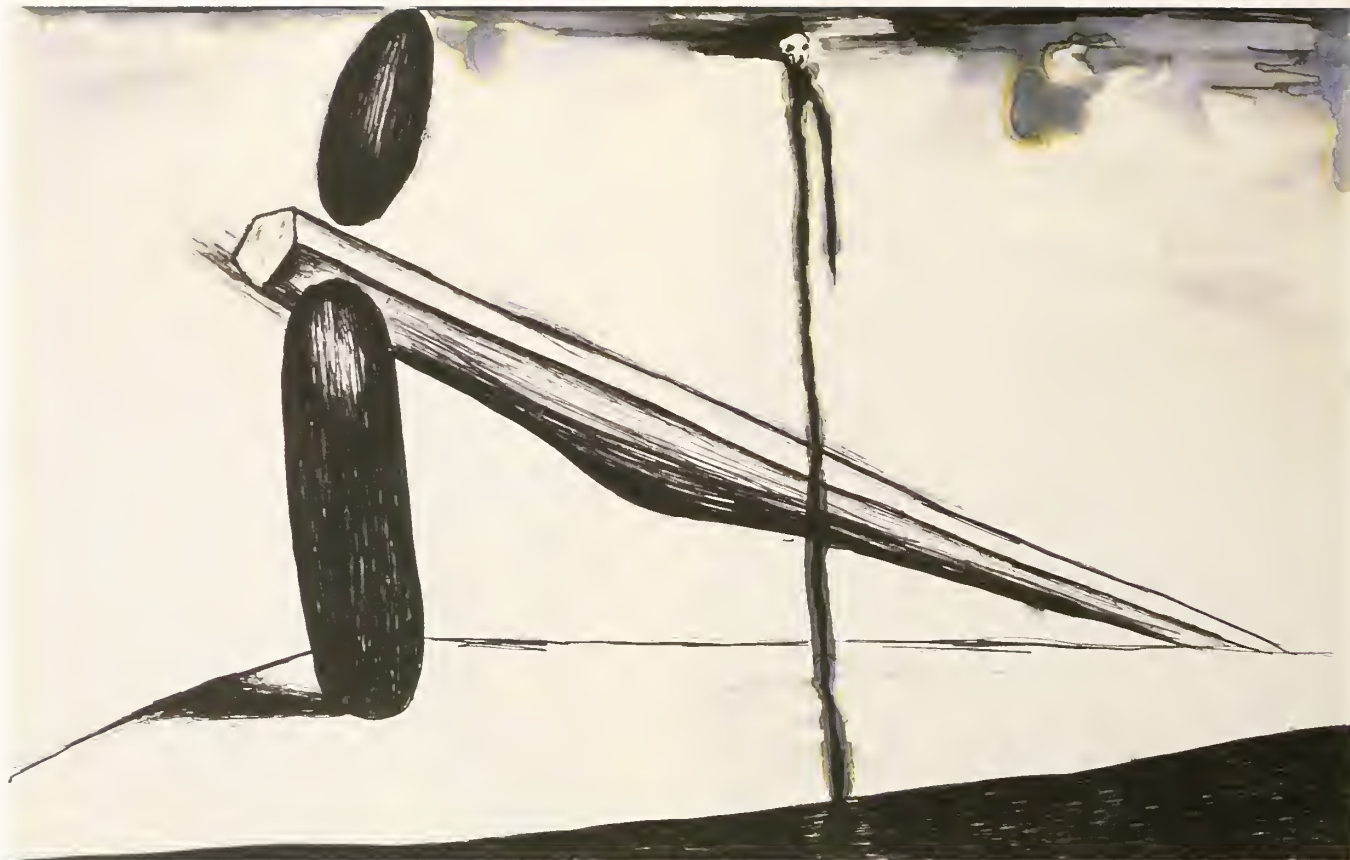
The She-Wolf of Rome (La Lupa di Roma). 1984-85

3 aquatint, aquaforte, drypoint and silk-screen prints, each 77 x 37³/₄"

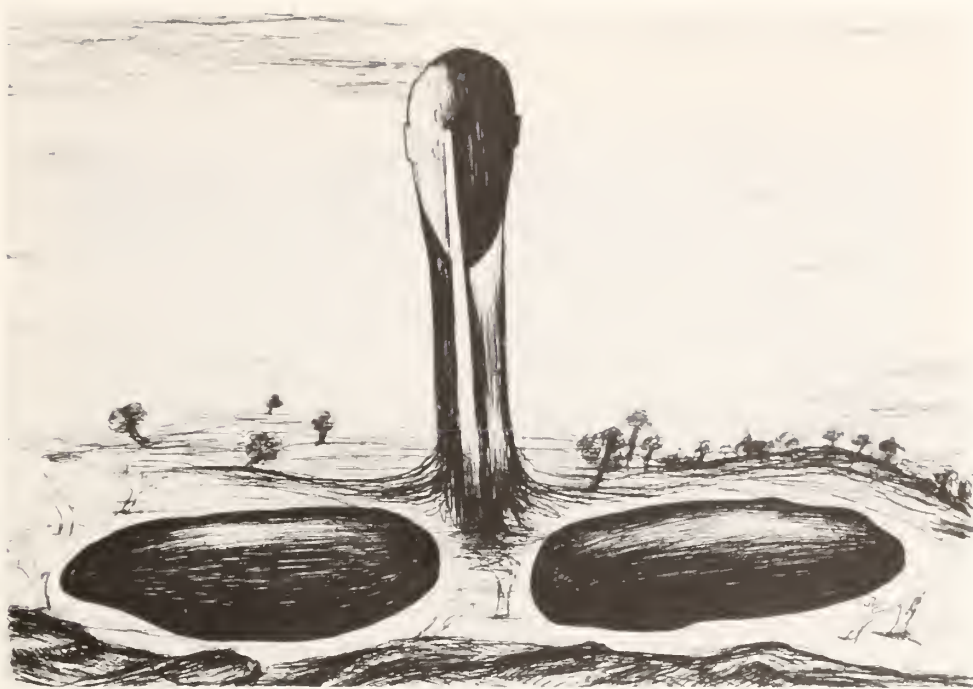
From edition of 50

Courtesy Peter Blum Edition, New York,
in collaboration with Edition Schellmann, Munich, and 2RC, Rome





100
Untitled. 1985
Ink on paper, 5½ x 8⅝"
Private Collection, Munich



101

Untitled, 1985

Ink on paper, $5\frac{1}{2} \times 7\frac{3}{16}$ "

Courtesy Galerie Rudolf Zwirner, Cologne

102

Furrows of Europe (Solchi d'Europa), 1985

Ink on paper, $4\frac{1}{2} \times 6\frac{3}{8}$ "

Collection Peter Blum, New York

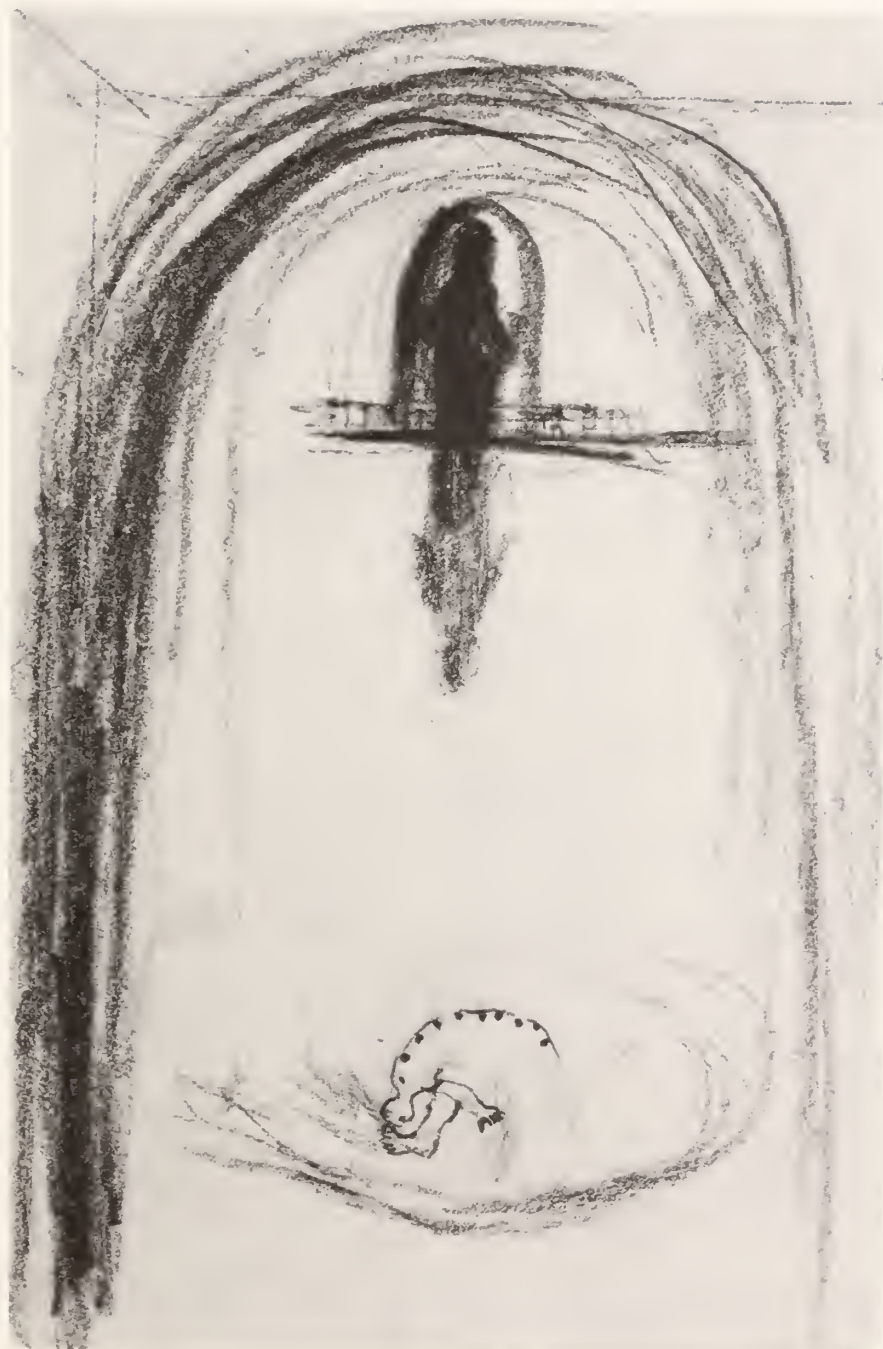


103

Furrows of Europe 85 (Solchi d'Europa 85). 1985

Charcoal on paper, 6 $\frac{1}{4}$ x 9 $\frac{1}{2}$ "

Courtesy Galerie Harald Behm, Hamburg

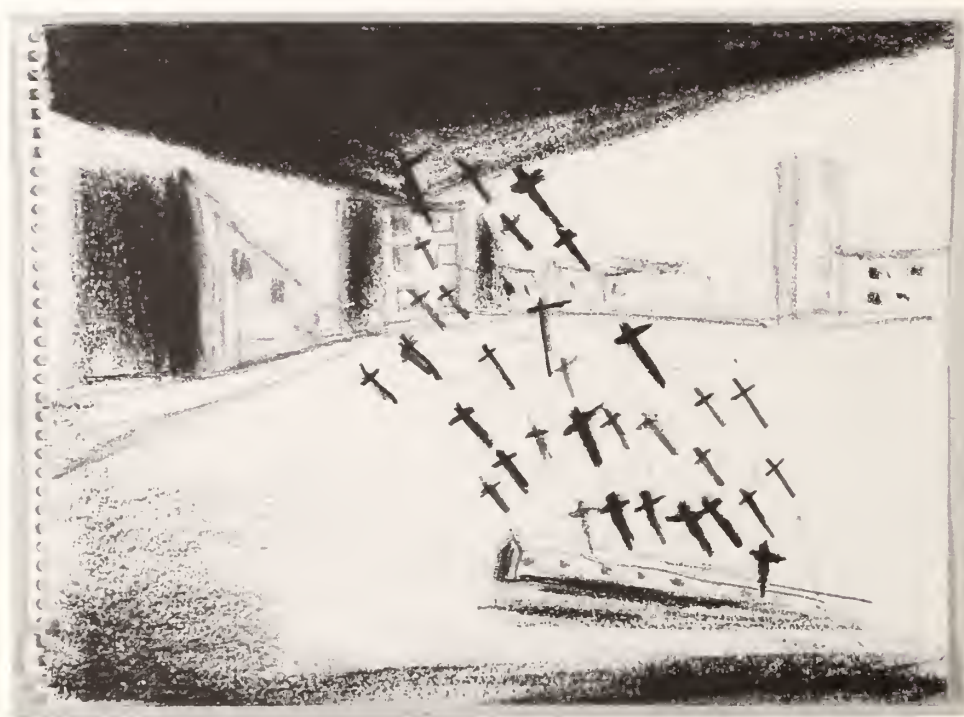


104

Harar, A.R. 1985

Pencil on paper, $9\frac{3}{8} \times 6\frac{1}{4}$ "

Collection Peter Blum, New York



105

Untitled, 1985

Pencil and ink on paper, 7¹/₈ x 9⁵/₈"

Courtesy Sperone Westwater, New York

106

Untitled, 1985

Pencil on paper, 7¹/₈ x 9⁵/₈"

Courtesy Galerie Bruno Bischofberger, Zürich



107

Untitled. 1985

Pencil on paper, 5⁷/₈ x 9¹/₄"

Courtesy Anthony d'Offay Gallery, London

108

Untitled. 1985

Pencil on paper, 6¹/₄ x 9³/₈"

Courtesy Sperone Westwater, New York



109

Untitled, 1985

Pencil on paper, 7¹/₁₆ x 9⁵/₈"

Private Collection, Madrid



110

Untitled, 1985

Pencil on paper, 5⁷/₈ x 9¹/₄"

Courtesy Sperone Westwater, New York



111

Untitled. 1985

Pencil on paper, 9¹/₈ x 8⁵/₈"

Courtesy Anthony d'Offay Gallery, London



112

Untitled, 1985

Pencil on paper, 9⁵/₈ x 8⁵/₈"

Courtesy Galerie Bruno Bischofberger, Zürich



113

Untitled, 1985

Pencil on paper, 9¹/₁₆ x 8⁵/₈"

Courtesy Galerie Bruno Bischofberger, Zürich



114

Untitled. 1985

Ink on paper, $3\frac{1}{2} \times 2\frac{5}{8}$ "

Courtesy Anthony d'Offay Gallery, London



115

Untitled, 1985

Ink on paper, 3⁷/₈ x 2³/₈"

Courtesy Anthony d'Offay Gallery, London





Enzo Cucchi and Sandro Chia sculpting

116
 Enzo Cucchi and Sandro Chia
Past Sculpture, Returning Sculpture (Scultura andata, scultura storna). 1982
 Bronze, 86⁵/₈ x 70⁷/₈ x 47¹/₄"
 Collection Jan Eric von Lowenadler, New York

La scultura andata...andata nella vita.

Qui si può pensare soprattutto ad una figura primordiale che sta sdraiata sotto la polvere degli scarponi degli dei.

In questo caso siamo circondati da due pericoli, uno più tremendo dell'altro.

Ci si trova tra la pittura e la scultura, un unico passaggio tremendo sta tra queste due scimmie.

Un grande poeta ora deve esprimere la nostalgia che prova chi si sente gettato in questo tremendo passo. C'è un buon sapore. Mi pare di essere stato diverse volte sui pendii, ai margini di questa scultura. La scultura non è soltanto un antico deposito di popoli, di razze, di gusti, ma conserva come in un tabernacolo l'acqua, la pioggia, il fuoco, i paesaggi di tante zone d'Europa; le montagne e i fiumi destano ricordi, la terra affiora, la scultura trova qui la sua origine. Mi viene in mente un pensiero d'insieme: ho l'impressione di vedere un caravanserraglio spuntato sulle sponde di un melmoso fiume di fango, di un colore opaco ed acido pervaso della sonnolenza di una certa vita...in certi punti brillare lampanti raggi di luce: gli scultori leccano una zona che avevano scavato nella mattina.

Sculpture gone...gone into life.

Here one can think above all of a primordial figure stretched out under the dust of the boots of the gods.

In this case, we are surrounded by two dangers, one more tremendous than the other.

We find ourselves between painting and sculpture, in the only and awful passage between these two apes.

A great poet should now express the longing of a man who feels he has been thrown in this terrible passage. There is a good taste. It seems that I have been on the slopes and on the edges of this sculpture many times. Sculpture is not only an ancient storehouse of peoples, of races, of tastes, but it preserves, as in a shrine, the water, the rain, the fire, the landscape for so many parts of Europe; the mountains and rivers arouse memories, the earth emerges, and sculpture finds its origin here. An all-encompassing thought comes to mind: I feel like I'm seeing a caravanserai rising on the banks of a sludgy river of mud, its color dull and sour, pervaded by the drowsiness of a certain life...in some parts it shines with flashing rays of light: the sculptors are licking an area they had dug up in the morning.







117

Untitled. 1984

Bronze, 157¹/₂ x 472¹/₂ x 157¹/₂"

Emanuel Hoffmann-Stiftung, Bruglinger Park, Basel



118

Untitled, 1985

Bronze, $47\frac{1}{4} \times 78\frac{3}{4} \times 393\frac{3}{4}$ "

Collection Louisiana Museum of Modern Art, Humlebaek, Denmark



ENZO CUCCHI

Born in Morro d'Alba, Marches, 1950

Lives and works in Ancona and Rome



119

Untitled, 1986

Pencil, crayon and ink on paper, 9 x 13"

Courtesy Sperone Westwater, New York

ONE-MAN EXHIBITIONS

Galleria Luigi De Ambrogio, Milan, *Montesicuro*, *Cucchi Enzo giù*, 1977

Incontri Internazionali d'Arte, Palazzo Taverna, Rome, *Ritratto di casa*, 1977

Galleria Giuliana De Crescenzo, Rome, *Mare Mediterraneo*, May 24-June 24, 1978. Catalogue, *Disegno finto*, with text by the artist

Galleria Giuliana De Crescenzo, Rome, *Alla lontana alla francese*, January 15-February 15, 1979

Galleria Mario Diacono, Bologna, *La cavalla, azzurra*, February 10-March 3, 1979. Catalogue, *Disegnoggetto, cosmèdipo*, with texts by Mario Diacono and the artist

Galleria d'Arte Contemporanea Emilio Mazzoli, Modena, *La pianura bussa*, 1979

Galleria Tucci Russo, Turin, *Sul marciapiede, durante la festa dei cani*, 1979

Galleria dell'Oca, Rome, *Uomini con una donna al tavolo*, April 1980

Galerie Paul Maenz, Cologne, *5 monti sono santi*, September 12-October 10, 1980

Galleria d'Arte Contemporanea Emilio Mazzoli, Modena, *Diciannove Disegni*, January-February 1981. Catalogue, *Enzo Cucchi: Diciannove Disegni*, with text by the artist

Sperone Westwater Fischer, New York, February 14-March 10, 1981

Galerie Bruno Bischofberger, Zürich, *Enzo Cucchi*, March 28-April 18, 1981

Galleria Mario Diacono, Rome, *Enzo Cucchi*, October 20-November 14, 1981. Brochure with text by Mario Diacono

Gian Enzo Sperone, Rome, *Enzo Cucchi*, November 15-30, 1981

Galerie Paul Maenz, Cologne, *Enzo Cucchi: Viaggio delle lune*, November-December 1981. Catalogue with text by Diego Cortez and the artist. Traveled to Art & Project, Amsterdam, December 17, 1981-January 16, 1982

Kunsthaus Zürich, *Enzo Cucchi: Zeichnungen*, May 11-August 8, 1982. Catalogue with original texts by Ursula Perucchi and reprinted text by the artist. Traveled to Groninger Museum, Groningen, The Netherlands, September 3-October 10, 1982

Museum Folkwang Essen, *Enzo Cucchi: Un'immagine oscura*, December 17, 1982-January 23, 1983. Catalogue with text by Zdenek Felix

Galleria Monti, Macerata, 1982

Sperone Westwater, New York, *Enzo Cucchi*, March 5-26, 1983

Galerie Bruno Bischofberger, Zürich, *La città delle mostre*, April 30-June 4, 1983

Galerie Schellmann & Klüser, Munich, *Enzo Cucchi: Works on Paper*, May 5-June 1, 1983. Catalogue, *schwarz/weiss (Black/White)*

Stedelijk Museum, Amsterdam, *Enzo Cucchi: Giulio Cesare Roma*, November 11, 1983-January 8, 1984. Catalogue with text by the artist. Traveled to Kunsthalle Basel, January 8-February 26, 1984

Galleria Anna d'Ascanio, Rome, 1983

Galerie Buchmann, St. Gallen, Switzerland, 1983

Akira Ikeda Gallery, Tokyo, *Enzo Cucchi: New Works*, May 14-June 9, 1984. Catalogue with text by the artist and interview with the artist by Giancarlo Politi and Helena Kontova

Anthony d'Offay Gallery, London, *Enzo Cucchi: Italia*, May 16-June 15, 1984. Catalogue with text by the artist

The Institute of Contemporary Art, Boston,
Enzo Cucchi, September 6-November 5, 1984.
Brochure with text by Elisabeth Sussman

Mary Boone/Michael Werner Gallery, New York,
Enzo Cucchi: Vitebsk/Harar, November 3-24,
1984. Catalogue with text by Mario Diacono

Sperone Westwater, New York, *Enzo Cucchi:
Vitebsk/Harar*, November 8-December 1, 1984.
Catalogue with text by Mario Diacono and inter-
view with the artist

Galleria Mario Diacono, Rome, *Enzo Cucchi:
Tetto*, 1984. Brochure with text by Mario Diacono
SIMA, Venice, 1984

Galleri Wallner, Malmö, Sweden, *Drawings
and Prints in Black and White by Enzo Cucchi*,
January 1985

Galerie Bernd Klüser, Munich, *Enzo Cucchi*,
March 29-May 15, 1985. Catalogue, 34 *Disegni
Cantano*, with text by Jean-Christophe Ammann

Galerie Daniel Templon, Paris, *Enzo Cucchi:
"Arthur Rimbaud au Harar,"* April 4-May 2, 1985.
Catalogue with text by the artist

Kunstmuseum, Düsseldorf, *Disegni vivono nella
Paura della Terra-Zeichnungen leben in der Angst vor
der Erde*, May 9-July 14, 1985. Brochure

Incontri Internazionali d'Arte, Roma, *Solchi
d'Europa*, June 1985

Galerie Bernd Klüser, Munich, *Solchi d'Europa*,
September 1985

Galleri Zero, Stockholm, *Enzo Cucchi*, opening
September 28, 1985

Fundación Caja de Pensiones, Madrid, *Enzo
Cucchi*, December 12, 1985-February 2, 1986.
Catalogue with texts by Carmen Bernardez,
Bruno Corà, Mario Diacono and Sandro Penna
and conversations with the artist. Traveled to capc
Musée d'art contemporain, Entrepôt Lainé,
Bordeaux, March 7-April 26, 1986

Galerie Klewan, Munich, *Enzo Cucchi*, 1985.
Catalogue

Galleria Franca Mancini, Pesaro, *Disegni per Solchi
d'Europa*, 1985



120

Untitled, 1986

Pencil and oil pastel on paper, 6 1/8 x 18 1/8"
Courtesy Sperone Westwater, New York

GROUP EXHIBITIONS

Galleria Municipale, Modena, *Associazione, dissociazione, dissenzione dell'arte: l'estetico e il selvaggio*, May 1979

Palazzo delle Esposizioni, Rome, *Le alternative del umoro*, June 1979

Kunstaussstellungen Gutenbergstrasse, Stuttgart, *Europa 79*, September 30-October 26, 1979. Catalogue

Museu de Arte Moderna de São Paulo, 15.^a *Bienal Internacional de São Paulo*, October 3-December 9, 1979. Catalogue with text by Luiz Fernando Rodrigues Alves

Castello Colonna, Genazzano, *Le stanze*, November 11, 1979-February 9, 1980. Catalogue with texts by Achille Bonito Oliva and Mario Merz

Palazzo di Città, Acireale, *Opere fatte ad arte*, November 1979. Catalogue with text by Achille Bonito Oliva

Galleria Artra, Milan, *Labirinto*, 1979

Galerie Yvon Lambert, Paris, *Parigi: o cara*, 1979

Galleria d'Arte Contemporanea Emilio Mazzoli, Modena, *Tre o quattro artisti secchi*, 1979. Catalogue with texts by Achille Bonito Oliva, Sandro Chia and the artist

Bonner Kunstverein, Bonn, *Die enthauptete Hand—100 Zeichnungen aus Italien*, January 1980. Catalogue with texts by Achille Bonito Oliva, W. Max Faust and Margarethe Jochimsen. Traveled to Städtische Galerie, Wolfsburg; Groninger Museum, Groningen, The Netherlands

Francesco Masnata, Genoa, *Sandro Chia, Francesco Clemente, Enzo Cucchi, Nicola De Maria, Mimmo Paladino*, March 1980

Gian Enzo Sperone, Turin, *Chia, Cucchi, Merz, Calzolari*, March 3-28, 1980

Kunsthalle Basel, 7 *juuge Künstler aus Italien: Sandro Chia, Francesco Clemente, Enzo Cucchi, Nicola De Maria, Luigi Ontani, Mimmo Paladino, Ernesto Tatafiore*, May 11-June 22, 1980. Catalogue with texts by Jean-Christophe Aummann, Achille Bonito Oliva and Germano Celant; supplementary catalogue, *Enzo Cucchi: Eroe delle campagne marchigiane*, with text and drawings by the artist. Traveled to Museum Folkwang Essen, October 17-November 30; Stedelijk Museum, Amsterdam, December 12, 1980-January 13, 1981

Gian Enzo Sperone, Rome, Spring 1980

La Biennale di Venezia: Aperto '80, L'arte negli anni settanta; Experience at Bordeaux, July 1-September 30, 1980. Catalogue with texts by Achille Bonito Oliva, Luigi Carluccio, Michael Compton, Jean-Louis Froment, Martin Kunz, Norbert Lynton and Harald Szeeman

Musée d'Art Moderne de la Ville de Paris, *XI Biennale de Paris*, September 20-November 2, 1980. Catalogue. Traveled to Sara Hildenin Taidemuseo, Tampere, Finland, September 6-November 1, 1981

Sperone Westwater Fischer, New York, *Sandro Chia, Francesco Clemente, Enzo Cucchi*, September 20-October 18, 1980

Palazzo di Città, Acireale, *Genius Loci*, November-December 1980. Catalogue with text by Achille Bonito Oliva

Gian Enzo Sperone, Turin, Fall 1980

Galerie Daniel Templon, Paris, *La transavantgarde Italienne: Sandro Chia, Francesco Clemente, Enzo Cucchi, Nicola De Maria, Mimmo Paladino*, December 6, 1980-January 8, 1981

Galleria AAVV, Rome, 1980

Loggetta Lombardesca, Ravenna, *Italiana: nuova immagine*, 1980

The Museum of Modern Art, New York, *Recent Acquisitions: Drawings*, March 9-June 2, 1981. Checklist

Museen der Stadt, Cologne, *Westkunst-Heute*, May 29-August 16, 1981

Sperone Westwater Fischer, New York, *Sandro Chia, Francesco Clemente, Enzo Cucchi, Carlo Mariani, Malcolm Morley, David Salle, Julian Schnabel*, September 19-October 17, 1981

Bernard Jacobson Ltd., Los Angeles, *New Work by Chia, Cucchi, Disler, Penck*, October-November 1981

The Squibb Gallery, Princeton, New Jersey, *Aspects of Post-Modernism*, December 7, 1981-January 10, 1982. Catalogue with text by Sam Hunter

Galleria d'Arte Contemporanea Emilio Mazzoli, Modena, *Tesoro*, November 1981. Catalogue

Gian Enzo Sperone, Turin, 1981

Studio La Torre, Pistoia, *la memoria, l'inconscio*, 1981. Catalogue with text by Enzo Bargiacchi

Harcus Krakow Gallery, Boston, *Contemporary Figurative Prints*, March 13-April 7, 1982

Galleria Civica del Comune di Modena, *Transavanguardia: Italia/America*, March 21-May 2, 1982. Catalogue with text by Achille Bonito Oliva

Solomon R. Guggenheim Museum, New York, *Italian Art Now: An American Perspective*, April 2-June 20, 1982. Catalogue with texts by Lisa Dennison and Diane Waldman

Art Gallery of New South Wales, Sydney, *The 4th Biennale of Sydney: Vision in Disbelief*, April 7-May 23, 1982. Catalogue with texts by Elwyn Lynn and William Wright

Stedelijk Museum, Amsterdam, '60 '80: *Attitudes Concepts Images*, April 9-July 11, 1982. Catalogue with texts by Wim Beeren, Cor Blok, Antje von Graevenitz, Dorine Mignot, Ad Petersen, Frans Van Rossum, Gijs van Tuijl, George Weissman, Edy de Wilde and the artists

Galleria Civica del Comune di Modena, *Forma senza forma*, May 22-July 11, 1982. Catalogue. Traveled to Palazzo Lanfranchi, Pisa, July 24-September 19

Marlborough Gallery, New York, *The Pressure to Paint*, June 4-July 9, 1982. Catalogue with texts by Diego Cortez and David P. Robinson

Museum Fridericianum, Kassel, *Documenta 7*, June 19-September 28, 1982. Catalogue with texts by Coosje van Bruggen, Germano Celant, Rudi Fuchs, Johannes Gachnang, Gerhard Storck and the artists

Städtische Kunsthalle Düsseldorf and Kunstverein für die Rheinlande und Westfalen, Düsseldorf, *Bilder Sind Nicht Verboten*, August 28-October 24, 1982. Catalogue with text by Jürgen Harten.

Galleria d'Arte Contemporanea Emilio Mazzoli, Modena, *Sandro Chia/Enzo Cucchi - Scultura Andata/Scultura Storna*, September 1982. Catalogue with texts by the artists

Martin Gropius Bau, Berlin, *Zeitgeist: Internationale Kunstausstellung Berlin 1982*, October 15, 1982-January 15, 1983. Catalogue with texts by Christos M. Joachimides, Hilton Kramer, Robert Rosenblum et al.

Deweert Art Gallery, Zwevegem-Otegem, Belgium, *Grafiek 82*, October 16-November 14, 1982

Meyerhoff Gallery, College of Art, Maryland Institute, Baltimore, *Drawing: An Exploration of Line*, December 3, 1982-January 16, 1983

Sperone Westwater Fischer, New York, *Chia, Cucchi, Lichtenstein, Twombly*, December 4, 1982-January 4, 1983

Rosa Esman Gallery, New York, *Selected Works by Sandro Chia, Francesco Clemente, Enzo Cucchi, Jean-Michel Basquiat and Anselm Kiefer*, December 14, 1982-January 15, 1983

Musée d'Art et d'Industrie, Saint-Etienne, France, *Mythe, Drame, Tragédie*, 1982. Catalogue with text by Achille Bonito Oliva

Mura Aureliane, Rome, *Avanguardia Transavanguardia 68, 77*, 1982

Groninger Museum, Groningen, The Netherlands, *Kunst nu/Kunst unserer zeit*, 1982. Catalogue with text by Antje von Graevenitz. Traveled to Kunsthalle Wilhelmshaven, Germany

Giorgio Persano, Turin, 1982

Fundación Caja de Pensiones, Madrid, *Italia: La Transavanguardia*, February 1-March 5, 1983. Catalogue with text by Achille Bonito Oliva

Kunsthalle Bielefeld, Richard-Kaselowsky-Haus, *Sandro Chia, Francesco Clemente, Enzo Cucchi: Bilder*, February 13-April 17, 1983. Catalogue with texts by Wolfgang Max Faust and Ulrich Weisner and interviews with the artists by Heiner Bastian

- University of South Florida Art Gallery, College of Fine Arts, Tampa, *Artists from Sperone Westwater Fischer Inc.*, February 26-March 25, 1983. Catalogue with text by Edward F. Fry
- Nigel Greenwood Gallery, London (at Sloane Gardens), *Peter Blum Edition*, March 17-April 1, 1983
- Monique Knowlton, New York, *Intoxication*, April 9-May 7, 1983
- Chiesa di San Samuele, Venice, *Artisti italiani contemporanei 1950-83*, April 15-July 15, 1983. Catalogue with text by Achille Bonito Oliva
- Solomon R. Guggenheim Museum, New York, *Recent European Painting*, May 20-September 4, 1983
- Palazzina Mangani, Fiesole, *Il grande disegno*, June 4-July 24, 1983. Catalogue with texts by Vanni Bramanti and the artists
- Villa Medici, Rome, *Nell'Arte: Artisti italiani e francesi a Villa Medici*, June 8-July 8, 1983. Catalogue with text by Achille Bonito Oliva
- The Tate Gallery, London, *New Art*, September 14-October 23, 1983. Catalogue with text by Michael Compton
- Galerie Vera Munro, Hamburg, *Sandro Chia/Enzo Cucchi/Nicola De Maria*, September 16-November 26, 1983
- Galerie Boibrino, Stockholm, *Det Italienska Transavangardet*, September 17-October 16, 1983. Brochure with text by Cecilia Stam
- Rosenthal-Feierabendhaus, Selb, Germany, *Sandro Chia, Enzo Cucchi, Francesco Clemente, A.R. Penck*, September 30-October 30, 1983
- Galerie Beyeler, Basel, *Expressive Malerei nach Picasso*, October-December 1983. Catalogue with text by Siegfried Gohr
- Blum Helman, New York, *Enzo Cucchi-Robert Rauschenberg-Donald Sultan*, December 5, 1983-January 5, 1984
- Sperone Westwater, New York, December 10, 1983-January 7, 1984
- Galleria Anna d'Ascanio, Rome, 1983
- Galerie Bruno Bischofberger, Zürich, 1983 (two exhibitions)
- Bonner Kunstverein, Bonn, *Concetto-Imago: Generationswechsel in Italien*, 1983. Catalogue with text by Zdenek Felix
- Cabinet des Estampes, Musée d'Art et d'Histoire, Geneva, *L'Italie & L'Allemagne: Nouvelles sensibilités, nouveaux marchés*, 1983. Catalogue with texts by Peter Blum, Fulvio Salvadori, Sabine Knust, Nancy Gillespie et al.
- Centro d'Arte Contemporanea, Siracusa, *Opere su carta*, 1983
- Chantal Crousel, Paris, 1983
- Galerie Hummel, Vienna, *Expressiver Pathos*, 1983
- The International Running Center, New York, *Marathon '83*, 1983
- Kunsthaus Zürich, *Bildung der Angst und der Bedrohung: Neuewerbungen aus der 80er Jahr*, 1983
- Galerie Leger, Malmö, 1983
- Musco Civico d'Arte Contemporanea, Gibellina, *Tema Celeste*, 1983
- The New Gallery of Contemporary Art, Cleveland, *New Italian Art*, 1983
- Sakowitz, Houston, *Sakowitz Festival of Italian Design*, 1983
- Akira Ikeda Gallery, Nagoya, *Painting Now*, March 5-31, 1984. Catalogue
- Sidney Janis Gallery, New York, *Modern Expressionists (German, American, Italian)*, March 10-April 7, 1984. Catalogue
- Sperone Westwater, New York, *Drawings*, March 31-April 28, 1984
- Stockholm Art Fair, *Det Italienska Transavangardet*, April 4-9, 1984. Catalogue with texts by Mats B., Marianne Nanne Brahammar and Jan Eric Löwenadler
- Städtische Galerie im Lenbachhaus, Munich, *Der Traum des Orpheus*, May 1984. Catalogue
- Musée d'Art Contemporain, Montreal, *Via New York*, May 8-June 24, 1984. Catalogue with texts by Phillip Evans Clark, France Gascon, André Menard and Robert Pincus-Witten
- The Museum of Modern Art, New York, *An International Survey of Recent Painting and Sculpture*, May 17-August 19, 1984. Catalogue with text by Kynaston McShine
- Merian-Park, Basel, *Skulptur im 20. Jahrhundert*, June 3-September 30, 1984. Catalogue with texts by Laszlo Glozer, Franz Meyer, Martin Schwander et al.; additional catalogue, *5 Skulpturen*, published by Galerie Schellman & Klüser, Munich

San Francisco Museum of Modern Art, *The Human Condition, The SFMMA Biennial III*, June 28–August 26, 1984. Catalogue

The Chicago Public Library Cultural Center, *Contemporary Italian Masters*, June 30–September 8, 1984. Catalogue with texts by Henry Geldzahler and Judith Russi Kirshner

The Guinness Hop Store, St. James' Gate, Dublin, *ROSC '84: the poetry of vision*, August 24–November 17, 1984. Catalogue with texts by Rosemarie Mulcahy, Patrick J. Murphy, William Packer, Michael Scott, Ronald Tallon and Dorothy Walker

Galeri Wallner, Malmö, Sweden, *Enzo Cucchi, Jonathan Borofsky, Paco Knöller, James Brown, Nino Longobardi, Jean-Charles Blais and Max Bock*, Summer 1984

Eaton/Shoen, San Francisco, *Selections Peter Blum Edition*, August–September 1984

Sperone Westwater, New York, September 12–29, 1984

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., *Content: A Contemporary Focus, 1974–84*, October 4, 1984–January 6, 1985. Catalogue with texts by Howard N. Fox, Miranda McClintic and Phyllis Rosenzweig

Galerie Schellman & Klüser, Munich, *Arbeiten zu Skulpturen*, October 4–November 2, 1984

Deweert Art Gallery, Zwevegem-Otegem, Belgium, *Works on Paper*, October 6–30, 1984

Kitakyushu Municipal Museum of Art, Japan, *Painting Now*, October 1984. Catalogue with text by Nobuyuki Hiromoto

Stedelijk Museum, Amsterdam, *La Grande Parade*, December 15, 1984–April 15, 1985. Catalogue with texts by Edy de Wilde and the artists

Castello di Rivoli, Turin, *Arte Contemporanea*, December 1984

L'Accademia Foundation, Venice, *Quartetto*, 1984. Catalogue with texts by Achille Bonito Oliva, Bernard Blume, Alanna Heiss, Julian Heynen, Donald Kuspit et al. Traveled to The Netherlands, Germany, Czechoslovakia, United States and France

Antiope-France, Paris, *Opere su carta*, 1984

Silvia Menzel, Berlin, *Portraits*, 1984

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Villa Campolieto, Naples, *Terrae Motus*, 1984. Catalogue

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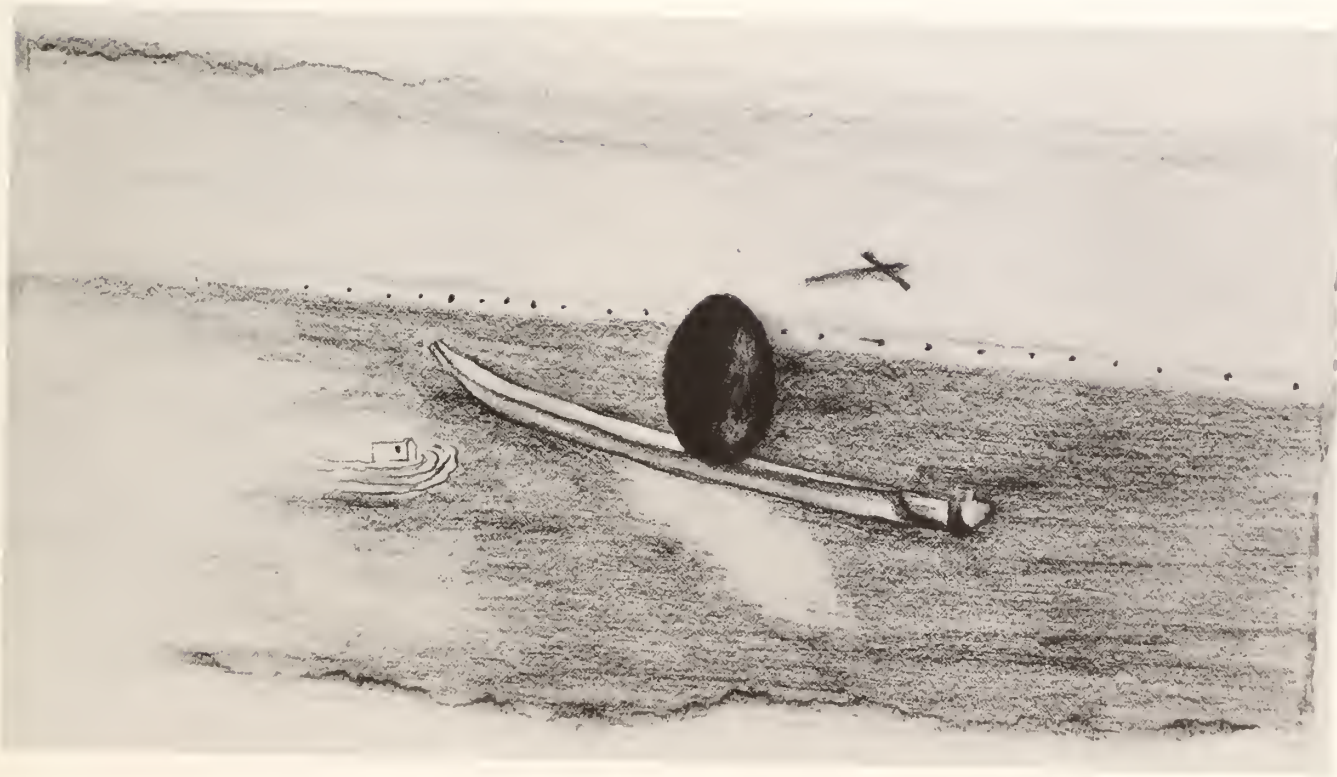
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Untitled, 1986

Pencil and ink on paper, 6 x 13"

Courtesy Sperone Westwater, New York

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122

Untitled. 1986

Pencil and crayon on paper, 9 1/4 x 14 1/4"
Courtesy Sperone Westwater, New York



123

Untitled. 1986

Charcoal and crayon on paper, 6¹/₈ x 18¹/₈"
 Courtesy Sperone Westwater, New York

124

Untitled. 1986

Oil pastel, pencil and charcoal on paper, 6¹/₈ x 18¹/₈"
 Courtesy Sperone Westwater, New York



125

Untitled. 1986

Charcoal, crayon and ink on paper, $6\frac{1}{4} \times 18\frac{1}{8}$ "
 Courtesy Sperone Westwater, New York

126

Untitled. 1986

Charcoal, crayon, pencil and ink on paper, $5\frac{3}{8} \times 18\frac{1}{4}$ "
 Courtesy Sperone Westwater, New York



127

Untitled. 1986

Pencil, crayon and charcoal on paper, 14¹/₈ x 6¹/₂"
 Courtesy Sperone Westwater, New York

128

Untitled. 1986

Pencil and oil pastel on paper, 12¹/₄ x 5⁵/₈"
 Courtesy Sperone Westwater, New York



129

Untitled, 1986

Crayon and pencil on paper, 9¹/₈ x 12³/₈"
Courtesy Sperone Westwater, New York



130

Untitled. 1986

Charcoal, pencil and crayon on paper, 8 x 18¹/₈"
 Courtesy Sperone Westwater, New York

131

Untitled. 1986

Charcoal, crayon and pencil on paper, 5¹/₂ x 18¹/₄"
 Courtesy Sperone Westwater, New York



132

Untitled. 1986

Pencil and ink on paper, $5\frac{7}{8} \times 14\frac{1}{4}$ "
 Courtesy Sperone Westwater, New York

133

Untitled. 1986

Crayon and charcoal on paper, $6\frac{1}{8} \times 18\frac{1}{8}$ "
 Collection of the artist



134

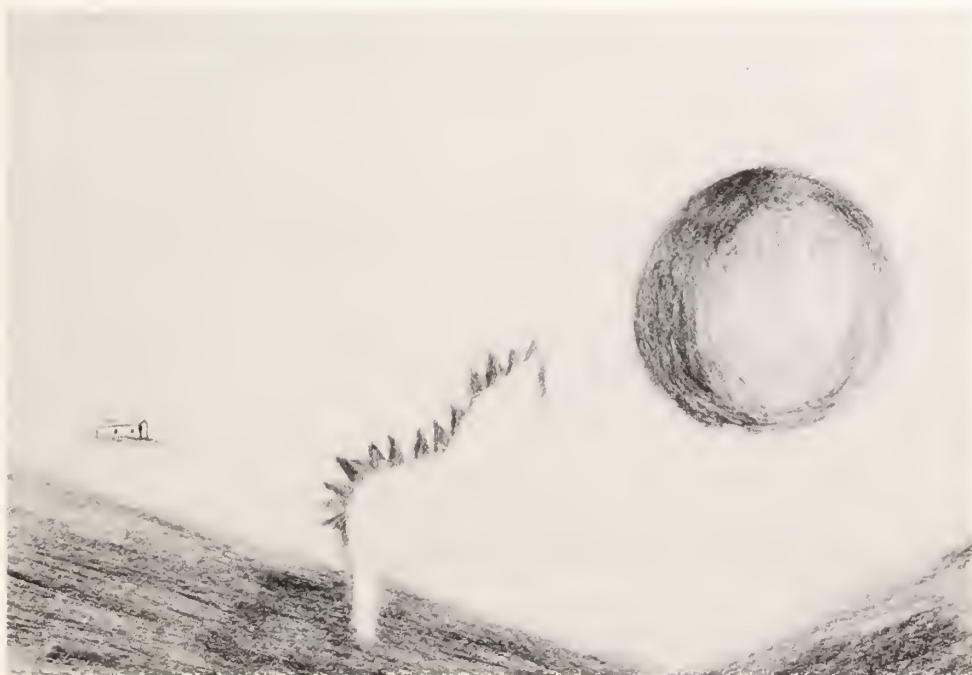
Untitled. 1986

Oil pastel, charcoal and pencil on paper, 6³/₄ x 9¹/₂"
Collection of the artist

135

Untitled. 1986

Pencil and ink on paper, 6³/₈ x 9¹/₂"
Courtesy Sperone Westwater, New York



136

Untitled, 1986

Crayon on paper, 6 x 9^{3/8}"

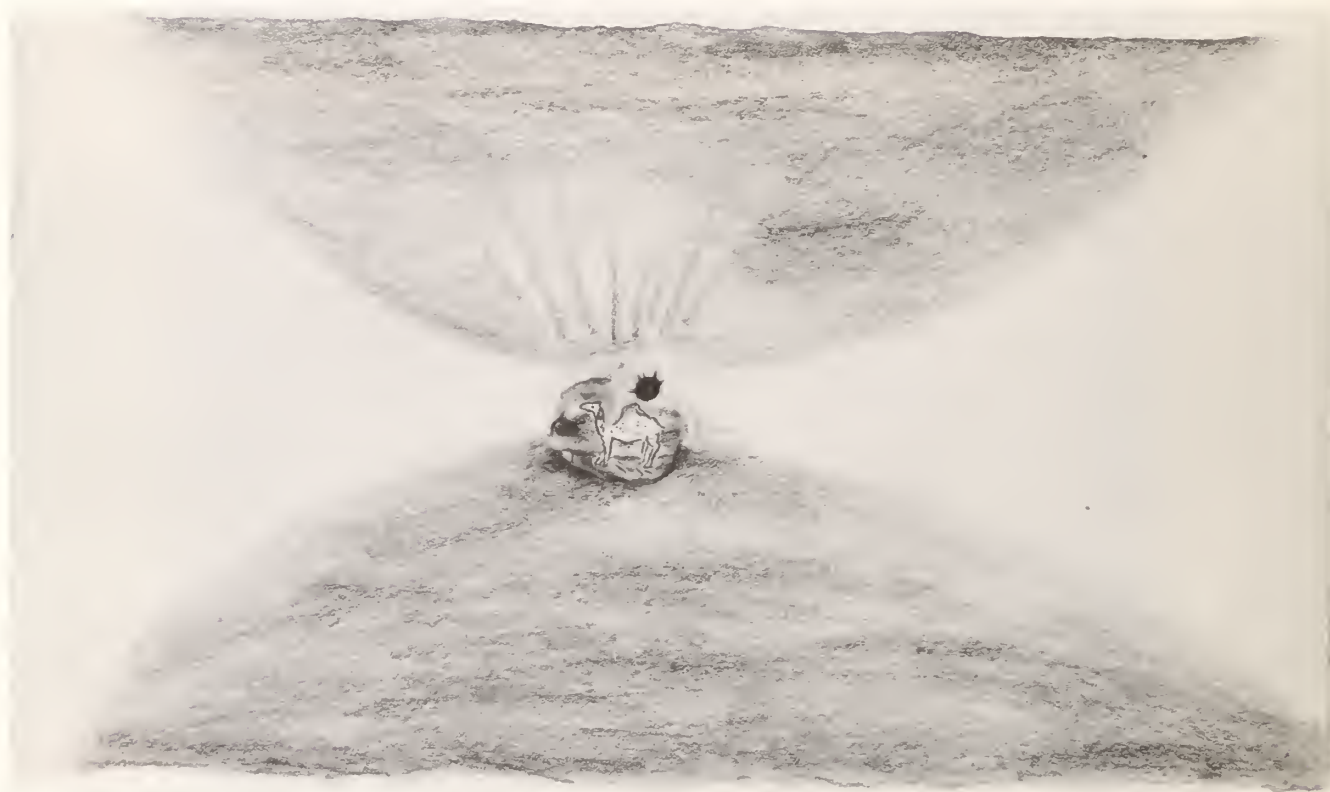
Collection of the artist

137

Untitled, 1986

Pencil on paper, 6^{1/2} x 9^{1/2}"

Courtesy Sperone Westwater, New York



138

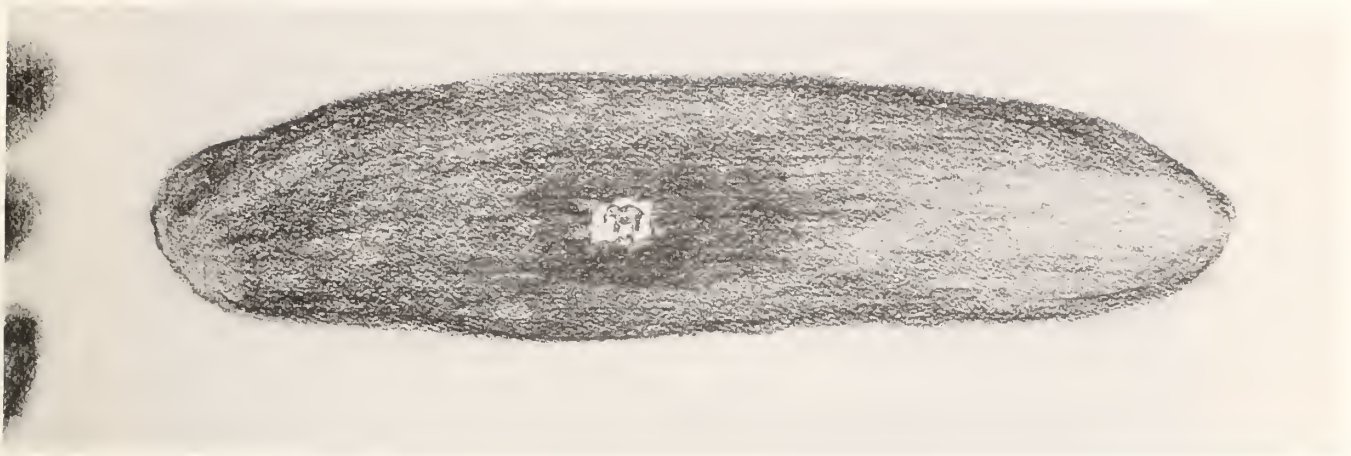
Untitled. 1986

Charcoal, ink and pencil on paper, 57/8 x 183/4"
 Courtesy Sperone Westwater, New York

139

Untitled. 1986

Pencil and charcoal on paper, 8 x 141/4"
 Courtesy Sperone Westwater, New York



140

Untitled, 1986

Pencil on paper, 6¹/₈ x 18¹/₈"

Courtesy Sperone Westwater, New York

141

Untitled, 1986

Pencil and oil pastel on paper, 3⁷/₈ x 13¹/₈"

Collection of the artist



142
Untitled. 1986
 Crayon on paper, 6 x 9³/₄"
 Collection of the artist



143
Untitled. 1986
 Pencil, crayon and charcoal on paper, 6 x 9³/₈"
 Collection of the artist



144

Untitled. 1986

Pencil, crayon and charcoal on paper, 6 x 9¹/₄"
 Courtesy Sperone Westwater, New York

145

Untitled. 1986

Ink, charcoal and pencil on paper, 6⁵/₈ x 9¹/₂"
 Courtesy Sperone Westwater, New York



146

Untitled. 1986

Ink on paper, $4\frac{3}{4} \times 6\frac{3}{8}$ "

Collection of the artist

147

Untitled. 1986

Ink on paper, $4\frac{5}{8} \times 6\frac{7}{8}$ "

Courtesy Sperone Westwater, New York



148

Untitled, 1986

Ink on coated paper, 6³/₈ x 4³/₈"

Collection of the artist



149

Untitled. 1986

Pencil, oil pastel, crayon and ink on paper, 8⁷/₈ x 11"

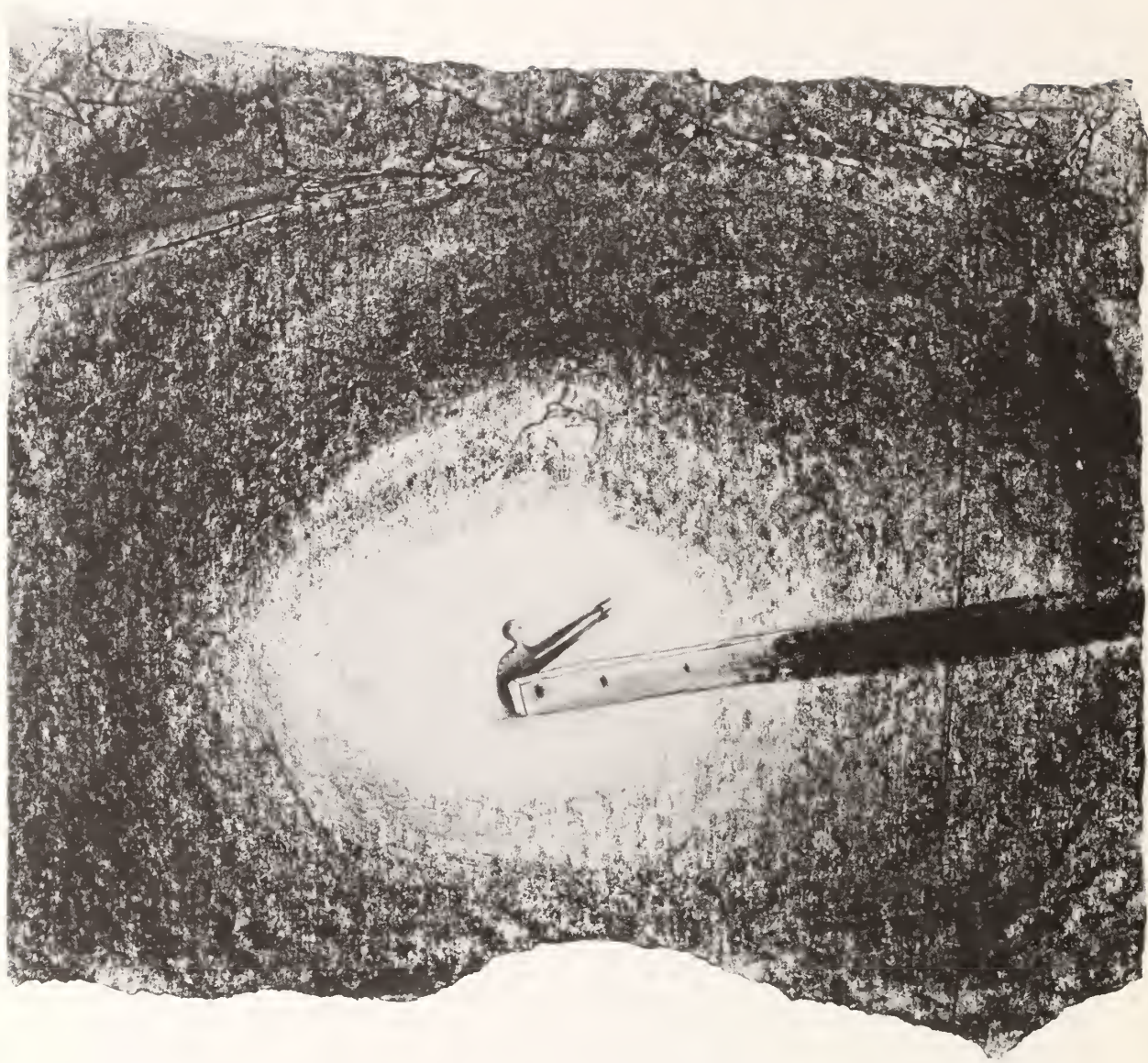
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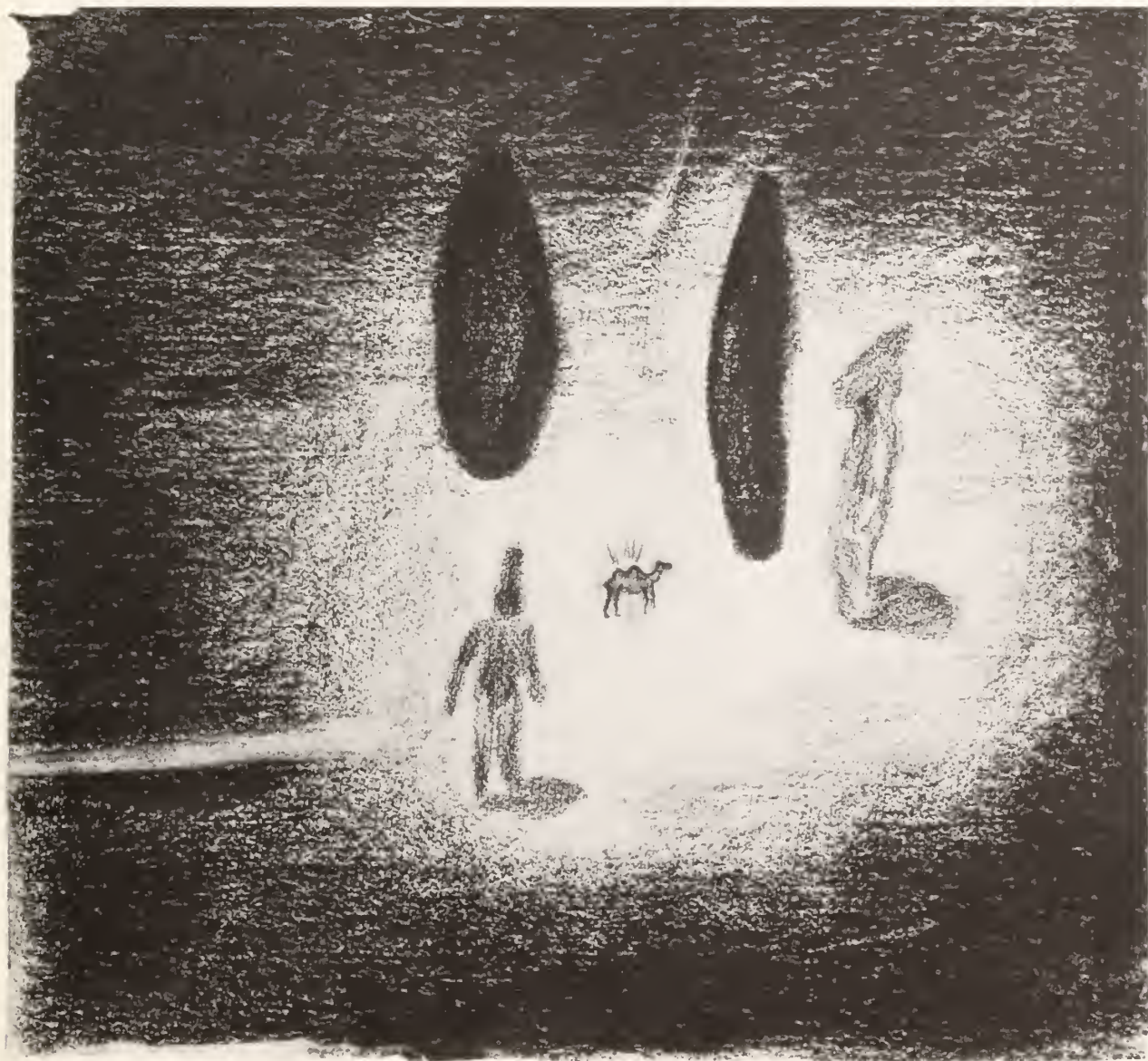
150

Untitled. 1986

Pencil and oil pastel on paper, 11 x 8 3/4"
Courtesy Sperone Westwater, New York



151
Untitled, 1986
Charcoal, pencil and crayon on paper, 8 $\frac{1}{2}$ x 10 $\frac{3}{4}$ "
Collection of the artist

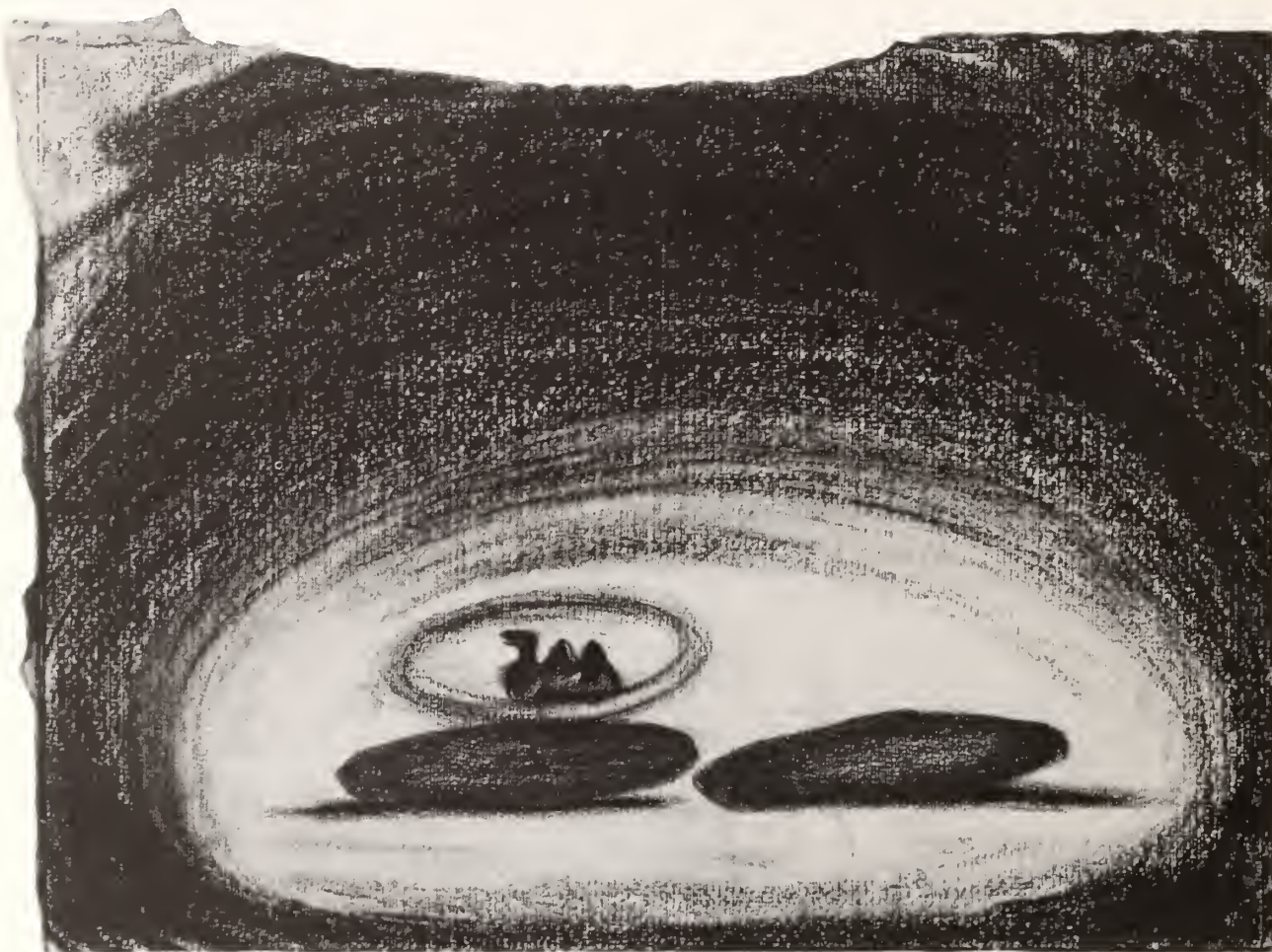


152

Untitled, 1986

Charcoal and pencil on paper, 11¹/₂ x 12¹/₂"

Courtesy Sperone Westwater, New York



153

Untitled, 1986

Charcoal and pencil on paper, 9¹/₄ x 12³/₈"
Courtesy Sperone Westwater, New York



154
Untitled, 1986
Pencil on paper, 9 $\frac{1}{4}$ x 11 $\frac{3}{8}$ "
Collection of the artist



155
Untitled, 1986
Pencil and crayon on paper, $9\frac{3}{8} \times 8\frac{3}{4}$ "
Private Collection



156

Untitled. 1986

Charcoal, crayon and pencil on paper, 10^{5/8} x 8^{1/2}"
Courtesy Sperone Westwater, New York



157

Untitled, 1986

Charcoal, crayon and pencil on paper, 10⁵/₈ x 8¹/₂"

Courtesy Sperone Westwater, New York



158

Untitled. 1986

Charcoal and crayon on paper, 10⁵/₈ x 8¹/₂"
Courtesy Sperone Westwater, New York

PHOTOGRAPHIC CREDITS

COLOR

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David Heald: cover, front and back

Courtesy Akira Ikeda Gallery: cat. no. 56

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Dorothy Zeidman, New York; Courtesy Sperone Westwater, New York: cat. no. 49

BLACK AND WHITE

Alinari/Art Resource, New York: fig. 3

Aurelio Amendola, Pistoia: p. 145

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Courtesy Elaine and Werner Dannheisser, New York: cat. no. 29

Bevan Davies, New York; Courtesy Sperone Westwater, New York: cat. nos. 2, 6, 15

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Carmelo Guadagno and David Heald: cat. no. 25

David Heald: cat. nos. 3, 11, 75, 93, 102, 104, 119-158

Walter Klein; Courtesy Kunstmuseum Düsseldorf: cat. no. 48

Courtesy Galerie Bernd Klüser, Munich: cat. nos. 82, 89, 95-98, 101, 103

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Copyright Verena Klüser, Munich; Courtesy Enzo Cucchi: cat. no. 117 detail, 118 right

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Courtesy Jan Eric von Lowenadler: cat. no. 116

Attilio Maranzano; Courtesy Enzo Cucchi: cat. nos. 63-68, 71, 159, 160, p. 192

Courtesy Musée National d'Art Moderne, Centre Georges Pompidou, Paris: cat. no. 31

Jean-Michel Neukom, Rüschlikon, Switzerland: fig. 4

Vincenzo Pirozzi, Rome; Courtesy Enzo Cucchi: cat. no. 50

Courtesy Quintana's Fine Art: cat. no. 52

Courtesy Edition Schellmann, Munich: cat. no. 99

Philipp Schönborn, Munich; Courtesy Enzo Cucchi: cat. no. 59

Courtesy Sperone Westwater, New York: cat. nos. 26, 36, 45, 55

Courtesy Stedelijk Museum, Amsterdam: cat. nos. 18, 20, 28, 44

Strüwing Reklamefoto; Courtesy Louisiana Museum of Modern Art, Humlebaek, Denmark: cat. no. 118 left

Courtesy Galerie Daniel Templon, Paris: cat. no. 58

David Webber, Newton, Massachusetts: cat. no. 91

Dorothy Zeidman, New York; Courtesy Sperone Westwater, New York: cat. nos. 86, 88, 90

Zindman/Fremont, New York; Courtesy Sperone Westwater, New York: cat. nos. 9, 10, 37, 39, 72, 84

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159

Untitled. 1985-86

Dry pigment in cement, 110¹/₄ x 122¹/₁₆"

Collection of the artist

160

Entry into Port of a Ship with a Red Rose Aboard

(*Entrata in porto di una nave con una rosa rossa a bordo*). 1985-86

Dry pigment in cement, 110¹/₄ x 157¹/₂"

Collection of the artist





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Institute of Museum Services, National Endowment for the Arts, National Endowment for the Humanities, New York State Council on the Arts



Enzo Cucchi, February 1986



The paintings and sculpture that Enzo Cucchi has made for the rotunda of the Guggenheim Museum and installed there center around the theme of the voyage. The carefully thought-out placement of the two-part sculpture, the long horizontal painting and the tondo conveys the notion of the voyage and helps to confer on the works their status of a journey in time. Together, placed as they are, near the perimeters of this great space, they seem like small crafts subject to the larger forces of nature. References to the voyage occur in the title of the large painting, *Occidental Deposit* (*Deposito occidentale*), in its images and in the wheels attached to both canvases. *Occidental Deposit* is a metaphor for the New World and for a ship that has just come into port; moreover, it was in a real sense cargo shipped from Italy to America. The wheel, which calls to mind a cart that has just been rolled in, evokes associations with modern commercial ports (Ancona and New York) as well as ancient civilizations. The correspondence between past and present is conveyed in the form and patination of the paintings and sculpture and also in their imagery and actual relationships. Thus, the title of the tondo, *Prehistory* (*Preistoria*), and the dinosaur-like image of *Occidental Deposit* state the theme of ancient civilizations, while the egg-like form of the sculpture with its fetal figures suggests birth and renewal.

The theme of the voyage is continued in the High Gallery, where the wheel and ship motifs are repeated. Here, however, the subject of music is introduced. For Cucchi, the room is reminiscent of an organ, and the rhythm of the installation of the paintings in it—placed either close to or far from the walls—conveys a sense of motion. Similarly, the different heights of the works recall the arrangement of the pipes of an organ and suggest the various sounds and tones of the instrument. Cucchi also sees the High Gallery as a mouth, with the drawings spiraling off it and up the ramp

like breaths of air or puffs of smoke, punctuated only by the compelling presence of a small red painting at the top of the ramp.

In order to reinforce the sense of a journey, Cucchi has installed the exhibition from the ground floor up, reversing the usual progression from top to bottom of a Guggenheim presentation. He has also contrasted the sparseness and openness of the installation on the main floor with the concentrated intensity of that in the High Gallery; this intensity is, in turn, relieved by the wafting currents of the drawings.

The installation is, in some respects, similar to the once-highly controversial exhibition of Barnett Newman's *Stations of the Cross*, held at the Museum in 1966. While Cucchi's work differs in substantive ways from Newman's, it is imbued with concentrated energy, sparseness and a spiritual dimension that relate it to the American's paintings. Like Newman, Cucchi is testing new frontiers in his art. For both, this spiritual dimension springs from a profound understanding of their Judeo-Christian heritage. And both seek not to interpret a strict hierarchy of iconographical elements but rather to convey in the largest sense the essence of mystical experience.

For Cucchi,

Symbolically, these drawings will be pushed by the breath of the prehistoric animal that appears at the top of the first canvas and which blows upward. The route comes to an end in the small red canvas entitled *The Elephant Sees*. As an exhibiton it is very simple—it is a sign. More than a narrative or description, it is the sign that interests me in this case. It represents the route, a route full of desire, that the artist must continually take in search of a common level of civilization. It is up to the artists, their duty, to raise this common level. What else? Nothing else counts.¹

D.W.

1. Ida Panicelli, "Enzo Cucchi: al Guggenheim con le nuvole," *La Stampa*, May 3, 1986, p. 8. Translated by John T. Landi.



top: [Untitled] 1986, bronze, Courtesy Galerie Bernd Klüser, Munich; *Prehistory*, 1986, oil on canvas with iron element, Courtesy Sperone Westwater, New York

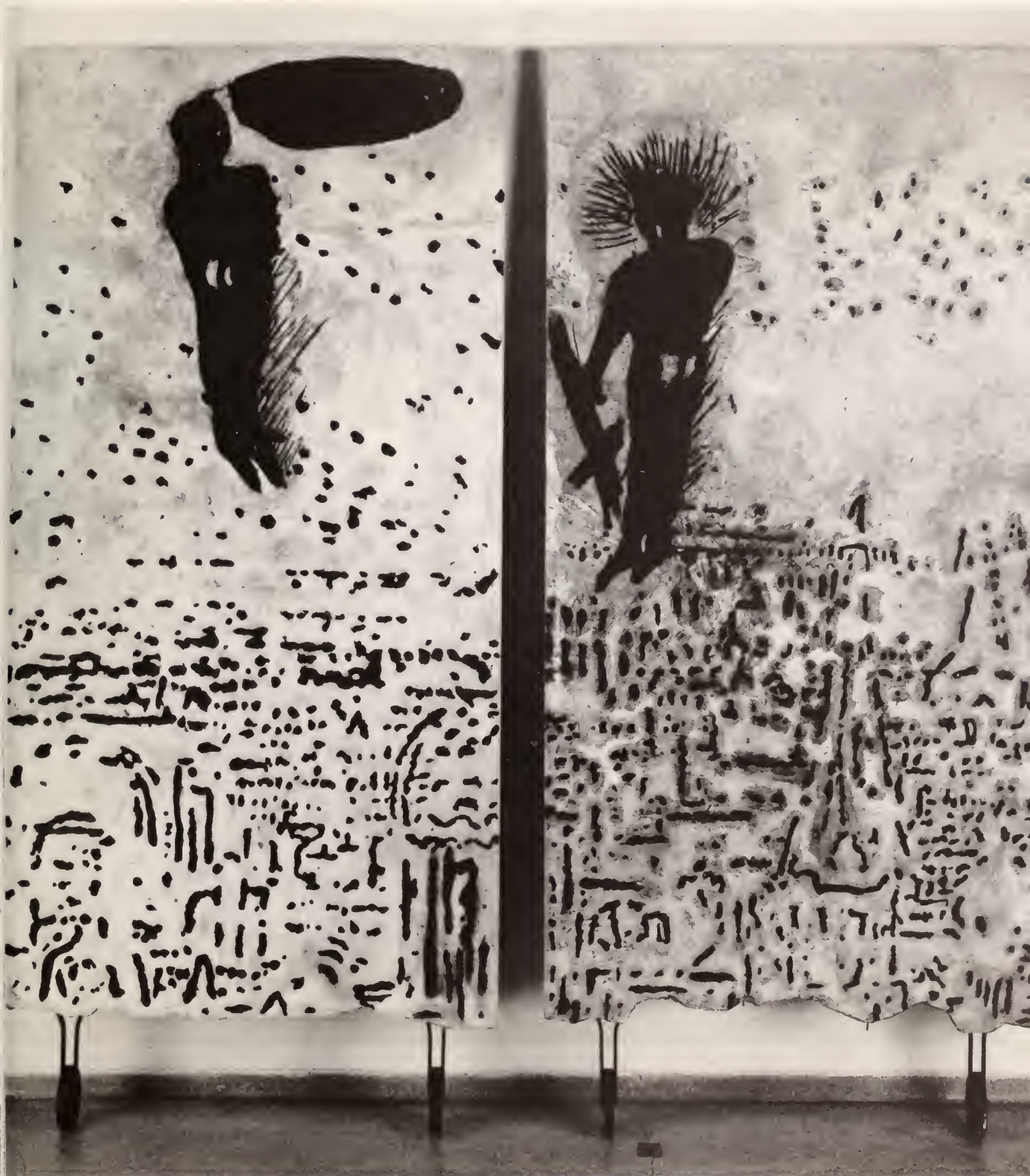


bottom: *Occidental Deposit*, 1986, oil on canvas with iron element, Courtesy Sperone Westwater, New York











l. to r. [Untitled] 1986, oil on wood; [Untitled] 1986, oil and sheet iron on canvas; [Untitled] 1986, dry pigment in cement with iron elements, all Courtesy Sperone Westwater, New York



l. to r. [Untitled] 1986, oil and sheet iron on canvas with iron element;
 [Untitled] 1986, oil on canvas with iron elements; [Untitled] 1986,
 oil and iron on wood with iron elements, all Courtesy Sperone Westwater, New York;
 [Untitled] 1986, oil on canvas with iron elements, Courtesy
 Anthony d'Offay Gallery, London (also repr. detail, upper right, p. 197)



detail [Untitled] 1986, oil and sheet iron on canvas,
Courtesy Sperone Westwater, New York

WORKS IN THE EXHIBITION

Information in this checklist incorporates additions and changes not reflected in the first part of the catalogue.

PAINTINGS

Prehistory (Preistoria). 1986

Oil on canvas with iron element, 135 1/2 x 118 7/8 x 12 1/2"
Courtesy Sperone Westwater, New York

Occidental Deposit (Deposito occidentale). 1986

Oil on canvas with iron element, 94 1/4 x 276"
Courtesy Sperone Westwater, New York

The Elephant Sees (L'elefante vede). 1986

Oil on canvas, 19 3/4 x 14 x 3 1/2", with iron element,
2 1/4 x 2 1/4 x 2 1/4"
Collection David Blum, New York

[Untitled] 1986

Oil on wood, 2 panels, each 167 1/2 x 35 3/4"
Courtesy Sperone Westwater, New York

[Untitled] 1986

Oil and sheet iron on canvas, 141 7/8 x 182"
Courtesy Sperone Westwater, New York

[Untitled] 1986

Dry pigment in cement with iron elements, 2 panels,
each 114 x 51 1/8 x 67 7/8"
Courtesy Sperone Westwater, New York

[Untitled] 1986

Oil and sheet iron on canvas with iron element,
123 1/2 x 157"
Courtesy Sperone Westwater, New York

[Untitled] 1986

Oil on canvas with iron elements, 163 x 49 x 10 3/8"
Courtesy Sperone Westwater, New York

[Untitled] 1986

Oil and iron on wood with iron elements,
175 3/8 x 47 3/4 x 6 3/4"
Courtesy Sperone Westwater, New York

[Untitled] 1986

Oil on canvas with iron elements, 2 panels, left 161 1/4
x 34 3/4 x 6 3/4; right 122 3/8 x 31 3/4"
Courtesy Anthony d'Offay Gallery, London

SCULPTURE

[Untitled] 1986

Bronze, 2 parts, each 19 x 86 1/2 x 16 3/4"
Courtesy Galerie Bernd Klüser, Munich

DRAWINGS

I Can't Say It (Non lo posso dire). 1979 (cat. no. 1)

Pencil and watercolor on paper, 11 3/4 x 15 3/4"
Collection Klüser, Munich

Ferocious Drawing of 1980 (Disegno feroce del 1980).
1980 (cat. no. 4)

Pencil, ink and crayon on paper, 19 1/4 x 15 1/8"
Collection Solomon R. Guggenheim Museum,
New York. Gift, Norman Dubrow, 1985

Holy Bread (Pane santo). 1980 (cat. no. 3)

Charcoal and pencil on paper, 15 1/2 x 11 3/4"
Collection Peter Blum, New York

Untitled. 1980 (cat. no. 5)

Pastel, pencil and ink on paper, 9 7/16 x 12 5/8"
Private Collection

Stone Flowers (I fiori di pietra). 1981 (cat. no. 11)

Charcoal and ink on paper, 11 3/4 x 15 1/2"
Collection Peter Blum, New York

Reserved for Animals (Riservato agli animali). 1982
(cat. no. 114)

Ink on paper, 3 1/2 x 2 5/8"
Courtesy Anthony d'Offay Gallery, London

Reserved for Animals (Riservato agli animali). 1982
(cat. no. 115)

Ink on paper, 3 7/8 x 2 3/8"
Courtesy Anthony d'Offay Gallery, London

Untitled. 1983 (cat. no. 79)

Pencil and charcoal on paper, 12 1/2 x 17 1/4"
Collection Judith Ammann

Untitled. 1983 (cat. no. 78)

Pencil and watercolor on paper, 17 1/4 x 12 1/2"
Collection Jean-Christophe Ammann

Life is Frightened (La vita è spaventata). 1983 (cat. no. 80)

Watercolor and ink on paper, 9 1/8 x 12 7/8"
Collection Klüser, Munich

Thoughts Are Still Arriving (I pensieri arrivano ancora).

1983 (cat. no. 81)
Watercolor and ink on paper, 13 x 9 1/8"
Collection Klüser, Munich

Untitled. 1983 (cat. no. 85)

Gouache, paper collage and ink on paper, 9 7/16 x 11 13/16"
Private Collection

Untitled. 1983

Crayon on paper, 10 1/2 x 8 1/4"
Collection Peter Blum, New York

Untitled. 1983

Pencil, ink and paper collage on paper, 24 1/2 x 19 1/2"
Collection Joshua Mack, Byram, Connecticut

Untitled. 1984

Pencil on paper, 9 7/16 x 11 13/16"
Collection Klüser, Munich

Untitled. 1984 (cat. no. 91)
Crayon and pencil on paper, 14 ¹/₈ x 19"
Collection Jerome Lyle and Phyllis Rappaport

Untitled. 1984
Crayon on paper, 14 ¹/₈ x 16 ¹/₂"
Private Collection

Preacher Fish (Pesce predicatore). 1984 (cat. no. 93)
Crayon and pencil on paper, 7 ¹/₂ x 14 ³/₄"
Collection Joshua Mack, Byram, Connecticut

Vitebsk-Harar. 1984 (cat. no. 87)
Ink on paper, 9 ¹/₂ x 5 ¹/₂"
Collection Joshua Mack, Byram, Connecticut

Harar. 1984
Ink on paper, 4 x 6"
Collection Joshua Mack, Byram, Connecticut

Vitebsk-Harar. 1984 (cat. no. 86)
Ink on paper, 10 x 7"
Private Collection

Untitled. 1984
Pencil on paper, 8 ¹/₄ x 8 ¹/₂"
Courtesy Thomas Segal Gallery, Boston

Harar. 1984 (cat. no. 88)
Ink on paper, 7 ¹/₁₆ x 8"
Collection Anne and William Hokin, Chicago

Poison of the Sculptures (Il veleno delle sculture). 1984
(cat. no. 89)
Ink on paper, 8 ⁵/₈ x 7 ⁷/₈"
Collection Klüser, Munich

Poison of the Sculptures (Il veleno delle sculture). 1984
Ink on paper, 8 ⁵/₈ x 7 ⁷/₈"
Collection Klüser, Munich

Untitled. 1984
Crayon, ink and pencil on paper, 10 ³/₈ x 18 ¹/₄"
Private Collection, London

Untitled. 1984
Pencil on paper, 14 ¹/₈ x 19"
Collection Eric Syz, Geneva

Untitled. 1984
Crayon on paper, 12 ⁵/₈ x 9 ¹/₂"
Private Collection, London

The Houses Nourish Themselves (Le case si nutrono). 1984
Crayon and pencil on paper, 15 ¹/₄ x 7 ¹/₂"
Collection Anne and William Hokin, Chicago

The Last Wild Boat (L'ultima barca selvaggio). 1984
Crayon and pencil on paper, 15 ¹/₂ x 7 ³/₄"
Collection Joshua Mack, Byram, Connecticut

Untitled. 1984
Pencil and crayon on paper, 14 ³/₁₆ x 18 ¹⁵/₁₆"
Collection Klüser, Munich

Untitled. 1984
Pencil on paper, 5 ⁵/₈ x 14"
Private Collection, Connecticut

Untitled. 1984-85
Ink on paper, 5 ¹/₂ x 8 ⁵/₈"
Courtesy Galerie Bernd Klüser, Munich

Untitled. 1984-85
Ink on paper, 5 ³/₈ x 6 ¹³/₁₆"
Courtesy Galerie Bernd Klüser, Munich

Untitled. 1984-85 (cat. no. 95)
Ink on paper, 4 ¹/₂ x 6 ⁷/₈"
Kunstmuseum Düsseldorf

Untitled. 1984-85
Ink on paper, 4 ¹/₂ x 6 ⁷/₈"
Collection Vivian Horan, New York

Untitled. 1984-85 (cat. no. 96)
Ink on paper, 5 ¹/₂ x 8 ⁵/₈"
Courtesy Galerie Rudolf Zwirner, Cologne

Untitled. 1984-85
Ink on paper, 5 ¹/₂ x 8 ⁵/₈"
Courtesy Galerie Bernd Klüser, Munich

Untitled. 1984-85 (cat. no. 97)
Pencil and crayon on paper, 6 ¹/₄ x 8 ⁹/₁₆"
Collection Daniel and Danielle Varenne

Untitled. 1985
Ink on paper, 4 ¹/₂ x 6 ⁷/₈"
Courtesy Galerie Bernd Klüser, Munich

Furrows of Europe 85 (Soldi d'Europa 85). 1985
Charcoal on paper, 4 ⁷/₈ x 7 ¹/₂"
Courtesy Galerie Bernd Klüser, Munich

Furrows of Europe 85 (Soldi d'Europa 85). 1985
Charcoal and pencil on paper, 9 ¹/₄ x 6"
Collection Prelinger, Munich

Furrows of Europe 85 (Soldi d'Europa 85). 1985
(cat. no. 103)
Charcoal on paper, 6 ¹/₄ x 9 ¹/₂"
Courtesy Galerie Harald Behm, Hamburg

Furrows of Europe 85 (Soldi d'Europa 85). 1985
Charcoal on paper, 5 ⁷/₈ x 7 ⁷/₈"
Courtesy Galerie Harald Behm, Hamburg

Untitled. 1985
Ink on paper, 5 ¹/₂ x 8 ⁵/₈"
Courtesy Galerie Rudolf Zwirner, Cologne

Untitled. 1985 (cat. no. 110)
Pencil and crayon on paper, 5 ⁷/₈ x 9 ¹/₄"
Courtesy Sperone Westwater, New York

Untitled. 1985 (cat. no. 105)
Pencil, ink and crayon on paper, 7 ¹/₈ x 9 ⁵/₈"
Courtesy Sperone Westwater, New York

Untitled. 1985 (cat. no. 106)
Pencil, crayon and charcoal on paper, 7 ¹/₈ x 9 ⁵/₈"
Courtesy Galerie Bruno Bischofberger, Zürich

Untitled. 1985 (cat. no. 108)
Pencil and crayon on paper, 6 ¹/₄ x 9 ³/₈"
Courtesy Sperone Westwater, New York

Untitled. 1985
Pencil and charcoal on paper, 7 ¹/₈ x 9 ⁵/₈"
Courtesy Anthony d'Offay Gallery, London

Untitled. 1985 (cat. no. 107)
Pencil and crayon on paper, 5 ⁷/₈ x 9 ¹/₄"
Courtesy Anthony d'Offay Gallery, London

Untitled. 1985 (cat. no. 111)
Pencil and crayon on paper, 9 ¹/₈ x 8 ⁵/₈"
Courtesy Anthony d'Offay Gallery, London

Untitled. 1985 (cat. no. 112)
Pencil and crayon on paper, 9 ⁵/₈ x 8 ⁵/₈"
Courtesy Galerie Bruno Bischofberger, Zürich

Untitled. 1985 (cat. no. 113)
Pencil and crayon on paper, 9 1/16 x 8 5/8"
Courtesy Galerie Bruno Bischofberger, Zürich

Untitled. 1985 (cat. no. 109)
Pencil and charcoal on paper, 7 1/16 x 9 3/8"
Private Collection, Madrid

Furrows of Europe (Solchi d'Europa). 1985 (cat. no. 102)
Ink on paper, 4 1/2 x 6 3/8"
Collection Peter Blum, New York

Untitled. 1985
Pencil and crayon on paper, 5 7/8 x 9 1/4"
Courtesy Galerie Bruno Bischofberger, Zürich

Untitled. 1985
Ink on paper, 5 7/8 x 8 1/4"
Courtesy Anthony d'Offay Gallery, London

Untitled. 1985
Pencil and crayon on paper, 7 1/8 x 9 3/8"
Courtesy Anthony d'Offay Gallery, London

Untitled. 1985
Pencil and charcoal on paper, 11 x 8 5/8"
Courtesy Galerie Bruno Bischofberger, Zürich

Untitled. 1985
Pencil and charcoal on cardboard, 6 1/4 x 9 3/8"
Private Collection, Madrid

Untitled. 1985
Pencil and charcoal on paper, 5 7/8 x 9 1/4"
Courtesy Anthony d'Offay Gallery, London

Untitled. 1985
Pencil, crayon and ink on paper, 5 7/8 x 9 1/4"
Courtesy Anthony d'Offay Gallery, London

Untitled. 1985
Pencil and crayon on paper, 7 1/8 x 9 5/8"
Courtesy Anthony d'Offay Gallery, London

Untitled. 1985
Pencil and crayon on paper, 7 1/8 x 9 3/8"
Private Collection, Barcelona

Untitled. 1985
Pencil and crayon on paper, 7 1/8 x 9 3/8"
Courtesy Anthony d'Offay Gallery, London

Untitled. 1985
Ink and charcoal on paper, 7 1/8 x 9 3/8"
Private Collection, Madrid

Untitled. 1985
Ink on paper, 4 3/4 x 6 1/8"
Courtesy Anthony d'Offay Gallery, London

Untitled. 1985
Pencil and charcoal on paper, 7 1/8 x 9 3/8"
Courtesy Sperone Westwater, New York

Untitled. 1985
Ink on paper, 6 7/8 x 4 1/2"
Collection Jean-Christophe Ammann

Untitled. 1985
Ink on paper, 7 15/16 x 5 1/2"
Collection Klüser, Munich

Untitled. 1985
Ink on paper, 5 1/2 x 8 11/16"
Collection Klüser, Munich

Furrows of Europe 85 (Solchi d'Europa 85). 1985
Ink and pencil on paper, 7 1/4 x 3 3/4"
Collection Klüser, Munich

Furrows of Europe 85 (Solchi d'Europa 85). 1985
Ink and pencil on paper, 4 3/4 x 6 5/16"
Collection Klüser, Munich

Furrows of Europe 85 (Solchi d'Europa 85). 1985
Charcoal on paper, 6 5/16 x 9 7/16"
Courtesy Galerie Bernd Klüser, Munich

Untitled. 1985
Crayon on paper, 5 1/4 x 7 3/8"
Collection Mr. and Mrs. Thomas M. Messer

Untitled. 1986 (cat. no. 123)
Charcoal and crayon on paper, 6 1/8 x 18 1/8"
Courtesy Sperone Westwater, New York

Untitled. 1986 (cat. no. 124)
Oil pastel, pencil and charcoal on paper, 6 1/8 x 18 1/8"
Courtesy Sperone Westwater, New York

Untitled. 1986 (cat. no. 125)
Charcoal, crayon and ink on paper, 6 1/4 x 18 1/8"
Courtesy Sperone Westwater, New York

Untitled. 1986 (cat. no. 126)
Charcoal, crayon, pencil and ink on paper, 5 3/8 x 18 1/4"
Courtesy Sperone Westwater, New York

Untitled. 1986 (cat. no. 133)
Crayon and charcoal on paper, 6 1/8 x 18 1/8"
Courtesy Anthony d'Offay Gallery, London

Untitled. 1986 (cat. no. 131)
Charcoal, crayon and pencil on paper, 5 1/2 x 18 1/4"
Courtesy Sperone Westwater, New York

Untitled. 1986 (cat. no. 138)
Charcoal, ink and pencil on paper, 5 7/8 x 18 3/4"
Courtesy Sperone Westwater, New York

Untitled. 1986 (cat. no. 130)
Charcoal, pencil and crayon on paper, 8 x 18 1/8"
Courtesy Sperone Westwater, New York

Untitled. 1986 (cat. no. 127)
Pencil, crayon and charcoal on paper, 14 1/8 x 6 1/2"
Courtesy Sperone Westwater, New York

Untitled. 1986 (cat. no. 128)
Pencil and oil pastel on paper, 12 1/4 x 5 5/8"
Courtesy Sperone Westwater, New York

Untitled. 1986 (cat. no. 132)
Pencil and ink on paper, 5 7/8 x 14 1/4"
Courtesy Sperone Westwater, New York

Untitled. 1986 (cat. no. 129)
Crayon and pencil on paper, 9 1/8 x 12 3/8"
Courtesy Sperone Westwater, New York

Untitled. 1986 (cat. no. 134)
Oil pastel, charcoal and pencil on paper, 6 3/4 x 9 1/2"
Courtesy Galerie Bruno Bischofberger, Zürich

Untitled. 1986 (cat. no. 135)
Pencil and ink on paper, 6 5/8 x 9 1/2"
Courtesy Sperone Westwater, New York

Untitled. 1986 (cat. no. 136)
Crayon on paper, 6 x 9 3/8"
Courtesy Galerie Bernd Klüser, Munich

Untitled. 1986 (cat. no. 137)
Pencil on paper, 6 1/2 x 9 1/2"
Courtesy Sperone Westwater, New York

Untitled. 1986 (cat. no. 140)
Pencil on paper, 6 1/8 x 18 1/8"
Courtesy Sperone Westwater, New York

Untitled. 1986 (cat. no. 141)
Pencil and oil pastel on paper, 3 7/8 x 13 1/8"
Courtesy Galerie Bernd Klüser, Munich

Untitled. 1986 (cat. no. 142)
Crayon on paper, 6 x 9 3/4"
Courtesy Galerie Bruno Bischofberger, Zürich

Untitled. 1986 (cat. no. 143)
Pencil, crayon and charcoal on paper, 6 x 9 3/8"
Courtesy Galerie Bernd Klüser, Munich

Untitled. 1986 (cat. no. 144)
Pencil, crayon and charcoal on paper, 6 x 9 1/4"
Courtesy Sperone Westwater, New York

Untitled. 1986 (cat. no. 145)
Ink, charcoal and pencil on paper, 6 3/8 x 9 1/2"
Collection Dr. Anwar Kamal, Jacksonville, Florida

Untitled. 1986 (cat. no. 146)
Ink on paper, 4 3/4 x 6 3/8"
Courtesy Anthony d'Offay Gallery, London

Untitled. 1986 (cat. no. 148)
Ink on coated paper, 6 3/8 x 4 3/8"
Collection Peter Blum, New York

Untitled. 1986 (cat. no. 147)
Ink on paper, 4 5/8 x 6 7/8"
Collection Joshua Mack, Byram, Connecticut

Untitled. 1986 (cat. no. 121)
Pencil and ink on paper, 6 x 13"
Courtesy Sperone Westwater, New York

Untitled. 1986 (cat. no. 120)
Pencil and oil pastel on paper, 6 1/8 x 18 1/8"
Courtesy Sperone Westwater, New York

Untitled. 1986 (cat. no. 139)
Pencil and charcoal on paper, 8 x 14 1/4"
Courtesy Sperone Westwater, New York

Untitled. 1986 (cat. no. 122)
Pencil and crayon on paper, 9 1/4 x 14 1/4"
Courtesy Sperone Westwater, New York

Untitled. 1986 (cat. no. 149)
Pencil, oil pastel, crayon and ink on paper, 8 7/8 x 11"
Courtesy Sperone Westwater, New York

Untitled. 1986 (cat. no. 150)
Pencil and oil pastel on paper, 11 x 8 3/4"
Courtesy Sperone Westwater, New York

Untitled. 1986 (cat. no. 151)
Charcoal, pencil and crayon on paper, 8 1/2 x 10 3/4"
Collection Peter Blum, New York

Untitled. 1986 (cat. no. 152)
Charcoal and pencil on paper, 11 1/2 x 12 1/2"
Courtesy Sperone Westwater, New York

Untitled. 1986 (cat. no. 153)
Charcoal and pencil on paper, 9 1/4 x 12 3/8"
Courtesy Sperone Westwater, New York

Untitled. 1986 (cat. no. 119)
Pencil, crayon and ink on paper, 9 x 13"
Courtesy Sperone Westwater, New York

Untitled. 1986 (cat. no. 154)
Pencil on paper, 9 1/4 x 11 3/8"
Courtesy Galerie Bernd Klüser, Munich

Untitled. 1986 (cat. no. 156)
Charcoal, crayon and pencil on paper, 10 5/8 x 8 1/2"
Courtesy Sperone Westwater, New York

Untitled. 1986 (cat. no. 157)
Charcoal, crayon and pencil on paper, 10 5/8 x 8 1/2"
Courtesy Sperone Westwater, New York

Untitled. 1986 (cat. no. 158)
Charcoal and crayon on paper, 10 5/8 x 8 1/2"
Courtesy Sperone Westwater, New York

Untitled. 1986 (cat. no. 155)
Pencil and charcoal on paper, 9 3/8 x 8 3/4"
Private Collection

Untitled. 1986
Ink on cardboard, 9 1/4 x 2 1/4"
Courtesy Galerie Bernd Klüser, Munich

Untitled. 1986
Ink, crayon and paper collage on cardboard, 7 5/8 x 3 1/2"
Private Collection

Untitled. 1986
Pen and ink on cardboard, 8 7/8 x 5"
Collection Peter Blum, New York

Untitled. 1986
Pen and ink on cardboard, 9 1/2 x 3 1/2"
Courtesy Anthony d'Offay Gallery, London

Untitled. 1986
Pen and ink on cardboard, 3 x 8 1/2"
Courtesy Anthony d'Offay Gallery, London

Untitled. 1986
Ink and paper collage on coated paper, 3 7/8 x 10"
Collection Peter Blum, New York

Untitled. 1986
Pen and ink on cardboard, 11 1/2 x 5 1/2"
Courtesy Galerie Bruno Bischofberger, Zürich

Untitled. 1986
Crayon, pencil and ink on paper, 6 x 17"
Courtesy Anthony d'Offay Gallery, London

Untitled. 1986
Crayon, pencil, charcoal and ink on paper, 5 3/8 x 16 1/8"
Courtesy Anthony d'Offay Gallery, London

Untitled. 1986
Charcoal on paper, 5 1/2 x 16 1/4"
Courtesy Anthony d'Offay Gallery, London

Untitled. 1986
Crayon, charcoal and pencil on paper, 5 3/8 x 16 1/8"
Courtesy Anthony d'Offay Gallery, London

Untitled. 1986
Pencil and ink on cardboard, 8 3/4 x 12 5/8"
Collection Peter Blum, New York

Untitled. 1986
Pencil and ink on paper and cardboard, 12 3/8 x 7"
Courtesy Galerie Bruno Bischofberger, Zürich

Untitled. 1986

Ink and charcoal on paper, $8\frac{1}{4} \times 11\frac{3}{4}$ "
Collection Peter Blum, New York

Untitled. 1986

Crayon, charcoal and pencil on paper, $5\frac{3}{8} \times 19$ "
Collection Peter Blum, New York

Untitled. 1986

Pencil and ink on paper, $5\frac{3}{8} \times 16\frac{1}{8}$ "
Courtesy Anthony d'Offay Gallery, London

Untitled. 1986

Pencil and ink on paper and foil paper, $8\frac{1}{4} \times 8\frac{1}{8}$ "
Courtesy Galerie Bernd Klüser, Munich

Untitled. 1986

Charcoal on paper, $7\frac{1}{8} \times 8\frac{7}{8}$ "
Collection Peter Blum, New York

Untitled. 1986

Ink on paper, $8\frac{1}{4} \times 10\frac{5}{8}$ "
Collection Peter Blum, New York

Untitled. 1986

Charcoal on paper, $4\frac{1}{2} \times 19$ "
Collection Peter Blum, New York

Untitled. 1986

Charcoal and ink on paper, $3\frac{1}{4} \times 15\frac{5}{8}$ "
Courtesy Anthony d'Offay Gallery, London

Untitled. 1986

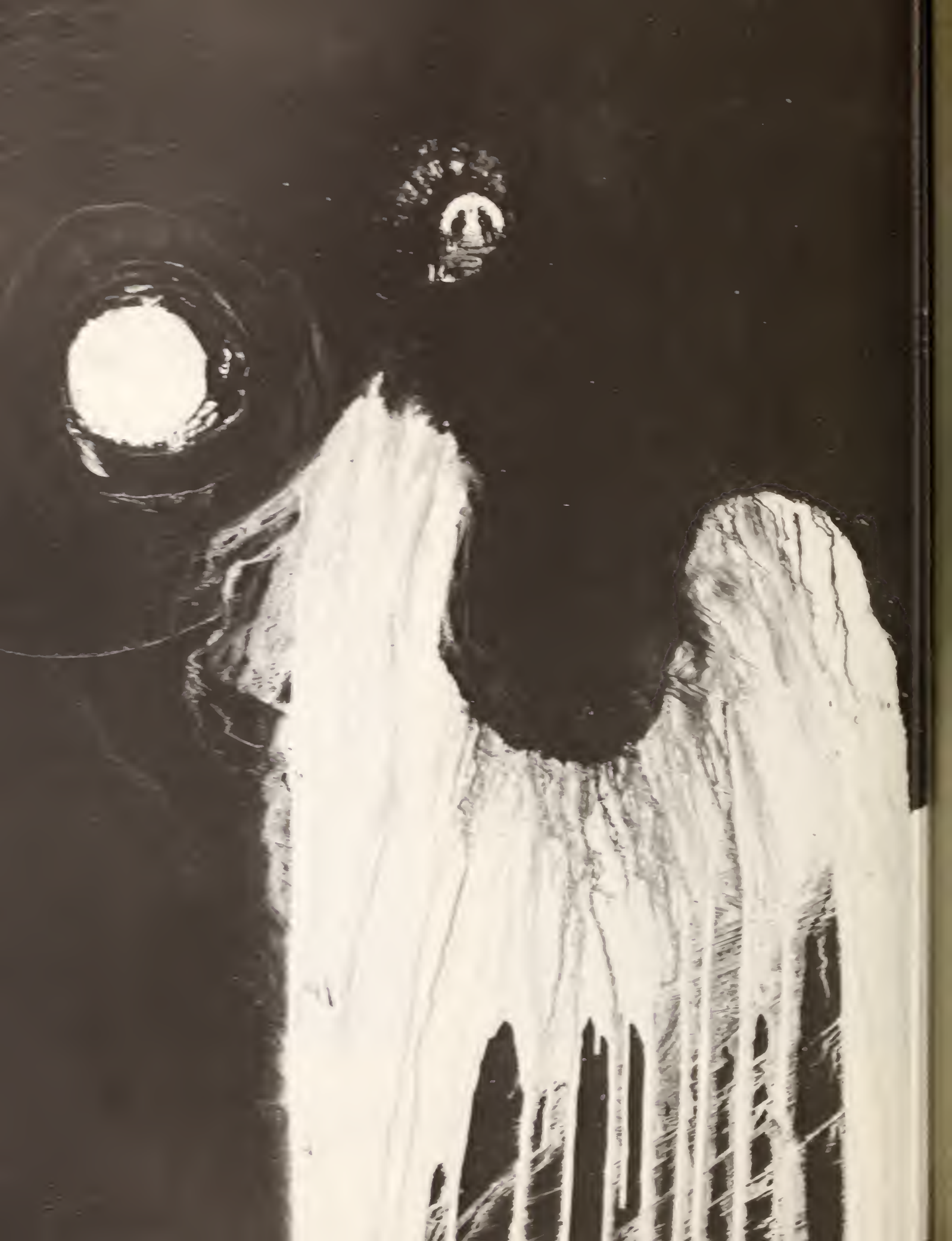
Charcoal, crayon and ink on paper, $5\frac{1}{2} \times 16\frac{1}{4}$ "
Courtesy Anthony d'Offay Gallery, London

Untitled. 1986

Crayon, pencil and ink on paper, $4\frac{1}{2} \times 17$ "
Courtesy Anthony d'Offay Gallery, London



following page: detail *Prehistory*, 1986, oil on canvas
with iron element, Courtesy Sperone Westwater, New York



Exhibition 86/3

4,000 copies of this catalogue, designed by Malcolm Grear Designers and typeset by Typographic House, Inc., have been printed on Mohawk Superfine by Eastern Press in April 1986 for the Trustees of The Solomon R. Guggenheim Foundation on the occasion of the exhibition *Enzo Cucchi*. 3,000 copies have been produced for Rizzoli, New York.

1986. Parapetto occidentale

Di che cosa parliamo, dei quadri del mattino??
.....a levante del cielo.....di un "campo
della pittura"....dove c'è un'isola?... Lì si
può pensare dove è possibile oggi lo spazio di
un quadro. Ecco qui si può entrare ora soltanto
al tramonto... Bè, questa cosa non mi soddisfa
.....sembra una credenza. Tutto questo è
sollevato da terra.....io oggi immagino il
corpo di un pittore incurvato sopra un tavolo
come un cielo: le zampe del tavolo sostengono
la terra. Ma l'insistenza di oggi a fare quadri
per continuare a invocare immagini, magie....
pensando di nutrire l'anima; bè: allora,
per ritornare alla forma bisogna andare al sud.

Io non riesco più a pensare di dipingere un qua-
dro. Dovete sbaraccare, abitudinari dell'arte.

Oggi, se è possibile pensare a un'immagine,
non è per voi. Non saranno cose da commen-
tare, non ci saranno immagini biografiche;
erano loro a distillare veleno. Abbandoniamo
tutto, tutto è accumulato addosso a noi e spen-
zola qua e là. Pensavate che un giorno noi
non avremmo potuto giudicare? Il quadro deve
rifiutare la rappresentazione. Deve abbattere
ogni immagine per aderire alla fondamentale
realtà, per dire cose capitali e utilizzabili,
non deve raccontare né illustrare anagrammi

emotivi. Un quadro deve utilizzare la curva
cosmica totale per una forma.

Questo può sembrare un aspetto molto sem-
plificato. Quindi fanno bene a disprezzarci,
perché si aspettano delle immagini dipinte di
doppi sensi, per poter decifrare la "comples-
sità" dovuta alla loro cultura umanistica. Un
quadro colto o incolto ha le stesse possibilità.
La realtà che viene utilizzata è esclusivamente
funzionale per poter formalizzare una "imma-
gine conduttrice."

Si deve obbligare la pittura romanizzata ad
uscire allo scoperto. Tutto questo non avviene
in senso realistico. Il corpo tutto della forma
deve sentirsi commosso. Adesso deve essere un
quadro a turbare un altro quadro. Un'imma-
gine con tutta calma viene a ritrovarci??.
Questo è possibile..... Scivola dentro di voi,
vi esplora. Ma voi non avete corpo, né imma-
gini e non avete il sud.

Le vostre immagini sono addestrate come un
branco di cani. Coraggio, noi dobbiamo abban-
donare tutto: la paura, la fatica, dobbiamo
preferirle.

Enzo Cucchi
1986 Roma

1986. *Western Parapet*

What are we talking about, morning paintings?? eastward in the sky. a "field of painting" where there's an island? . . . There, one can think about where the space of a painting is possible today. Look, here you can enter now only at dusk. . . Well, this doesn't satisfy me. . . . it seems like a credenza. All this is raised up off the ground. today I imagine the body of a painter curved like the sky above a table; the table legs support the earth. But today's insistence upon making paintings to continue to invoke images, magic. . . . thinking of nourishing the soul; well then, to return to form it's necessary to go south.

I no longer manage to think about making a painting. You have to get rid of accustomed attitudes about art.

Today, if it is possible to think of an image, it's not for you. There won't be things to comment on, there will be no biographical images; those things exuded poison. Let's abandon everything, everything is piled up upon us, dangling here and there. Do you think that some day we'll no longer be able to judge? Painting must reject representation. It must refute all images in order to adhere to basic reality, to articulate important and useable things. It mustn't relate

or illustrate emotional anagrams. A painting must use the total cosmic curve for a form.

This might seem oversimplified. So they are right to disdain us, for they expect painted images with double meanings, so they can decipher the "complexity" appropriate to their humanist culture. A painting, cultivated or uncultivated, has the same possibilities. The reality that is taken on is exclusively functional to the formulation of a "guiding image."

One has to compel romanticized painting to come out from under cover. All this doesn't happen in a realistic sense. The entire body of form must feel moved. Then it must be one painting that disturbs another one. Does a totally calm image ever reach us?? . This is possible. It slides within you, exploring within. But you don't have the body, nor do you have the images, and you don't have the south.

Your images are trained like a pack of dogs: Have courage, we have to abandon everything; fear, fatigue—we have to prefer them.

Enzo Cucchi
Rome, 1986

